Critical Spatiality in Genesis 1-11

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Part A

Introduction

Space is an important dimension in which humanity exists and perceives the world, yet the importance of space was to some extent ignored in traditional scholarship in the social sciences. Space was simply regarded as the stage for social relations, and most of the discussion on space took place in physics and philosophy. Since the late 20th century, however, there has been an increased interest in the social sciences in the West. "Space" as understood from a social-scientific perspective has come to constitute an important development in academia—the influence of social dynamics on geography has brought the concept of space into the social sciences, leading to a re-examination of the social forms of space. Space is no longer considered static and rigid, but rather dynamic and fluid. Since the 1960s, several scholars from different fields have paid close attention to critical spatiality: Henri Lefebvre (French original 1974, English 1991), Yi-Fu Tuan (1977), Michel Foucault (1986), Gaston Bachelard (1994), and Edward Soja (1996).[1] As part of this interest in space, literature has also received attention in this regard. On the one hand, the narrative world in literature cannot be divorced from space; on the other hand, the spiritual world created and reflected in literature also contains a reflection

[1] Henry Lefebvre, *The Production of Space* (trans. Donald Nicholson-Smith; Oxford: Blackwell, 1991); idem, *Rhythmanalysis: Space, Time and Everyday Life* (trans. Stuart Elden, Gerald Moore; Athlone Contemporary European Thinkers; New York: Continuum, 2004); Yi-Fu Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (New York: Columbia University Press, 1974); idem, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977); Michel Foucault also discusses the heterotopias in his essay "Of other Spaces: Utopias and Heterotopias" *Diacritics* 16 (1986), 22-27; Gaston Bachelard , *The Poetics of Space* (trans. Maria Jolas; Boston: Beacon, 1994); Edward W. Soja, *Thirdspace: Journeys to Los Angeles and other Real-and-Imagined Places* (Malden, Mass.: Blackwell, 1996).

of the real world, and for this reason is not free from spatial concerns. Literary theory has begun to pay increased attention to the notion of space found in narrative, leading to the formulation of a line of inquiry called "space narratology" or "spatial narrative".[2] Theoretically, it enables us to consider carefully not only the correlation of space and narratology in general, but also the interaction between them in specific texts.

Before the 20th century, the discussion of space took place mainly in physics and philosophy. The study of space in physics and philosophy, before Immanuel Kant, shares a lot of similarities, such as discussing the physical dimension of space and, whether space is absolute or relative. After Kant, the study of space in physics and philosophy gradually developed different directions, according to the interests of philosophers and physicists. Kant himself, is more concerned with space in terms of geometry than mechanics. Kant's work is often seen as the beginning of scholarship on space in religious and biblical studies.[3] Social space as a discipline did not attract the attention of scholars until the beginning of the 20th century. Durkheim was often cited by writers in this period. He was among the first to discuss social dimension of space systematically.[4] By the 1960s, critical spatiality in sociology was established and continued to develop in the following decades. In biblical studies, the definition of "critical spatiality" was first elaborated by Jon L. Berquist in his essays "Critical Spatiality and the Construction of the Ancient World"[5] and "Introduction: Critical Spatiality and the Uses of Theory"[6]. Critical

[2] Joseph Frank, *The Idea of Spatial Form* (Brunswick: Rutgers University Press, 1991), 3-66; David Herman, *Story Logic: Problems and Possibilities of Narrative* (Nebraska: University of Nebraska Press, 2002), 263-85; Rick Altman, *A Theory of Narrative* (New York: Columbia University Press, 2008), 191-240, 291-314; Katrin Demmerlein, *Narratologie des Raumes* (Berlin: De Gruyter, 2009), 13-47; Mikhail M. Bakhtin, "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics," (1937-38) in *The Dialogic Imagination: Four Essays* (ed. Michael Holquist; Austin: University of Texas Press, 1988), 84-254; Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (Toronto: University of Toronto Press, 1997), 133-45; Gabriel Zoran, "Towards the Theory of Space in Narrative," *Poetics Today* 2 (1984), 309-35.

[3] Mark K. George, "Space and History: Siting Critical Space for Biblical Studies," in *Constructions of Space I—Theory, Geography, and Narrative* (ed. Jon L. Berquist and Claudia V. Camp; LHB/OTS 576; New York: T&T Clark International, 2007), 21.

[4] Emile Durkheim, *The Elementary Forms of the Religious Life* (trans. Joseph Ward Swain; New York: Dover, 1915) 9, 37, 441-42.

[5] Jon L. Berquist, "Critical Spatiality and the Construction of the Ancient World," in *"Imagining" Biblical Worlds: Studies in Spatial, Social and Historical Constructs in Honor of James W. Flanagan* (ed. David M. Gunn and Paula M. Mcnutt; JSOTSup 359; London: Sheffield Academic Press, 2002), 14-29.

[6] See Berquist, "Introduction: Critical Spatiality and the Uses of Theory," in *Constructions of Space I—Theory, Geography, and Narrative*, 1-12.

spatiality not only emphasizes the study of the nature of space, but also concentrates on the spatial nature of social reality, highlighting both the ontology and experience of space or place.

Critical spatiality has also influenced biblical studies where the works of Lefebvre and Soja are often cited.[7] Their theory of the trialectic of space has become very common among biblical scholars who engage with spatial criticism. According to Lefebvre, the trialectic of space involves "perceived space", which he also terms spatial practice, "conceived space", which he also calls representations of space, and "lived space," which he also terms representational space.[8] Soja, following Lefebvre, re-termed these three kinds of space as first space, second space and third space.[9] He interprets space more from the perspective of post-modern theory and is especially interested in third space. In the present work, according to the basic traits of the trialectic of space, these distinctions will be understood and adapted as physical space, conceptual space and symbolic space.[10] Physical space refers to the objective aspect of space. It contains the form, size, position, or direction of a material. It can generally be concrete and observed. For example, the arrangement of temple and the complex of the tabernacle belong to the physical aspect of space. This space is constructed on the basis of geometry and can be measured. Conceptual space concerns the ideas of space in the mind. It cannot be experienced by humans and has to be deduced from other *media*. A map is a typical example of conceptual space. That is, we can infer how people living in the medieval period thought about space through analyzing their maps. While a text is not itself a space, we still can infer what authors think about space through analyzing their descriptions of space or place. For example, the complex of the temple is a typical conceptual space. Symbolic space is termed by Lefebvre "representational spaces" and by Soja "third space". Both focus on how people living in spaces and places give them symbolic meanings. An objective place can be emotionally colored since people give it values and symbolic meanings. One and the same place can have different emotional affectivities for different individuals and groups, since different people can give various symbolic meanings to it. The discussion of the symbolic space has two dimensions, one dimension concerns the exact symbolic meaning of a certain space or place, and the other

[7] For example, Thomas B. Dozeman, "Biblical Geography and Critical Spatial Studies," in *Constructions of Space I—Theory, Geography, and Narrative*, 87-108; Mark K. George, *Israel's Tabernacle as Social Space* (AIL 2; Leiden: Brill, 2009); Jon L. Berquist, "Critical Spatiality and the Construction of the Ancient World," in *"Imaging" Biblical Worlds*, 14-29.

[8] See Lefebvre, *The Production of Space*, 1-67.

[9] Soja, *Thirdspace*, 53-70.

[10] See also George, *Israel's Tabernacle as Social Space*, 22.

concerns how people give symbolic meanings to it. Critical spatiality is more concerned with the latter.

In biblical studies, there has been a long history of studying conceptions of space in the Bible. In the medieval period, the focus was on the divinity of space and the religious meanings of geography. These works[11] discuss space in terms of the connection of God with space, that is, how God gives space its basic characteristics and what the similarities between God and space are. Afterwards, from the early modern period, space, or, specifically, biblical geography was studied more and more from a historical perspective.[12] In the 20th century, biblical studies were influenced by the study of social space. Thus, the modern historical-critical study of space in the Bible differs in two important ways from comparable studies prior to the 20th century. First, 20th century scholars have increasingly focused on the social dimension of space, rather than merely discussing the physical dimension and symbolic meanings of space (critical spatiality does address the symbolic meanings of space, though it is more interested in how a space acquires symbolic meanings). Second, the methodologies of biblical scholars such as form criticism and literary criticism, are influenced by other disciplines, such as modern geography, philosophy and sociology.

Space and spatial settings in the Bible is a very rich subject. Types of space include natural spaces such as particular places, rivers, or mountains, as well as human geographical places such as villages, cities, or even journeys, such as those undertaken by Abraham and Jacob in the Patriarchal narratives. We can also discuss spatiality with respect to buildings, such as

[11] Some important representatives dealing with place and space in the medieval period (600-1500 C.E.) are for example Thomas Aquinas, *In libros Physicorum Aristotelis expositio*, book 4, lection 6 (Turin: Marietti, 1965). For the discussion about Aquinas's view about place and space, see Pierre Duhem, *Medieval Cosmology: Theories of Infinity, Place, Time, Void, and the Plurality of Worlds* (Chicago: University of Chicago Press, 1985), 153-59, and for the discussion about William Ockham's research on place and space, see Edward Grant, "The Medieval Doctrine of Place: Some Fundamental Problems and Solutions," in *Filosofia e scienze nella tarda scolastica: Studi sul XIV secolo in memoria di Anneliese Maier, ed. Alfonso Maierú and Agostino Paravicini-Bagliani* (Rome: Edizioni di Storia e Letteratura, 1981), 57-79. Nicole Oresme also discussed place and space in his commentaries on Aristotle's physics, see Nicole Oresme, *Nicolaus Oresmes Kommentar zur Physik des Aristoteles. Kommentar mit Edition der Quaestionen zu Buch 3 und 4 der aristotelischen Physik sowie von vier Quaestionen zu Buch 5* (ed. Stefan Kirschner; Stuttgart: Steiner, 1997).

[12] See George, *Israel's Tabernacle as Social Space*, 95-97. We must also keep in mind that biblical geography was already discussed in the medieval period.

temples and the tabernacle. In addition, an important subject is cosmic space, which is generally reflected in creation accounts in the Bible.

There are a variety of notions of space, such as cosmic space, mythical space and architectural space in biblical texts. These types of space are frequently discussed in terms of physical space. In other words, scholars have long paid close attention to the physical characteristics of space. When discussing religious space, Roger Stump claims that physical space is "concerned less with religion per se than with its social, cultural, and environmental associations and effects."[13] Such discussion of space in the Bible started during the Renaissance and became increasingly influential after the Enlightenment, finally becoming main stream at the end of the 19th and beginning of the 20th century.

Furthermore, in the 20th century the space in the biblical narrative were also understood in terms of conceptual space, since the space described in texts is essentially the conceptual space. They are spaces that are only reflected in texts, such that modern readers cannot experience them in daily life. Some places have not been found by archaeologists. Some space is entirely imaginary. The space in texts is constructed by words, which stem from their authors' ideas. For example, the design of the tabernacle and the arrangement of the temple, whether or not they existed, clearly reflect the ideas of space in the minds of the authors who describe them. Another example is that we can learn about the perception of the cosmos according to creation accounts.

Moreover, space in the Bible can be discussed in terms of social convention, focusing on how ancient people experienced and used space. Space can acquire symbolic meaning when people give meaning to it. In Lefebvre's terminology, this is the representational space. In Soja's terminology, this is third space. Both representational space and third space have to do with symbolic meanings of space. In contrast to the discussion of symbolic meanings in the medieval period, the notion of symbolic space aims to clarify how ancient people attributed meanings to space under certain cultural influences.

Thus, in the present thesis I shall use critical spatiality to discuss what the physical and conceptual nature of space is, and how the Priestly and non-Priestly author(s) in Genesis 1-11 give symbolic meanings to space. I shall focus on Genesis 1, 2-3, 6-9 and Gen 11:1-9. In contrast to the historical accounts, the forms of space found in Genesis 1, 2-3, 6-9 and Gen 11:1-9 are more mythical. At first glance, it is hard to argue that there is any social dimension

[13] Roger W. Stump, "The Geography of Religion—Introduction," *Journal of Cultural Geography* 7 (1986), 1.

to space in them. For example, most studies on Genesis 1 pay attention to cosmology, or make a comparison with the tabernacle narrative.[14] In Genesis 6-9, it is not easy to see that contemporaneous social and cultural elements influenced the construction of space in the flood narrative. Rather, more attention is paid to the connection of the flood narrative to other ancient Near Eastern flood myths. In the present work, the theory of critical spatiality will be applied to Genesis 1-11 to discuss what concept of space the Priestly and non-Priestly author(s) have and how it is influenced by social and cultural elements.

As a methodology, I shall use spatial narrative theory to discuss how space is constructed through the narrative in Genesis 1-11. Spatial narrative is the literary treatment of spatial theory, aiming to know how narrative influences the construction of space present in texts, and to what extent the narrative strategy influences the idea of space present in them. In other words, spatial theory analyzes how space is rhetorically constructed in texts, and what the interrelation between space and narrative is, that is, how the space in texts is constructed by narrative elements such as perspectives, persons and plot. Early representatives of spatial narrative theory include Mikhail Bakhtin, followed by Algirdas Julien Greimas, Joseph Frank, and Gabriel Zoran in the late 1960s.[15] Although in biblical studies the space has for a long

[14] Joseph Blenkinsopp, "The structure of P," in *CBQ*, 38 (1976), 275-92; Terence E. Fretheim, *Exodus* (Louisville: John Knox, 1991), 268-72; Frank H. Gorman, Jr, *The Ideology of Ritual*: *Space, Time and Status in the Priestly Theology* (JSOTSup 91; Sheffield: JSOT Press, 1990), 39-60, esp. 42; Peter J. Kearney, "Creation and Liturgy: The P Redaction of Ex 25-40," *ZAW* 89 (1977), 375-87; Jon D. Levenson, *Creation and the Persistence of Evil: The Jewish Drama of Divine Omnipotence* (San Francisco: Harper and Row, 1988), 84-86; Martin Buber, "People Today and the Jewish Bible: From a Lecture Series (November 1926)," in *Scripture and Translation* (ed. Martin Buber and Franz Rosenzweig; Indiana Studies in Biblical Literature; Bloomington: Indiana University Press, 1994), 4-26; Franz Rosenzweig, "Scripture and Luther (July 1926)," in *Scripture and Translation* (ed. Martin Buber and Franz Rosenzweig; Indiana Studies in Biblical Literature; Bloomington: Indiana University Press, 1994), 47-69; Umberto Cassuto, *A Commentary on the Book of Exodus* (trans. Israel Abrahams; Jerusalem: Magnes, 1967), 476; Moshe Weinfeld, "Sabbath, Temple and the Enthronement of the Lord—The Problem of the Sitz im Leben of Genesis 1:1-2:3," in *Mélanges bibliques et orientaux en l'honneur de M. Henri Cazelles* (ed. André Caquot and Mathias Delcor; AOAT 212; Neukirchen-Vluyn: Neukirchener, 1981), 501-12; Erhard Blum, *Studien zur Komposition des Pentateuch* (BZAW 189 ; Berlin: de Gruyter, 1990), 306-12; Bernd Janowski, "Tempel und Schöpfung: Schöpfungstheologische Aspekte der priesterschriftlichen Heiligtumskonzeption," *Jahrbuch für Biblische Theologie 5* (1990), 37-69.

[15] Bakhtin, "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics," (1937-38), 84-254; Frank, "Spatial Form in Modern Literature," 3-66; Zoran, "Towards the Theory of Space in Narrative," 309-35; Algirdas Julien Greimas, *Maupassant, The Semiotics of Text* (trans. Paul Perron; Amsterdam and Philadelphia: J. Benjamins, 1988), 22-23, 76-100.

time been discussed from a linguistic point, it is rare to discuss space from a narrative perspective.[16] I shall use the spatial narrative to argue that the perspectives, persons, motion verbs, prepositions, metaphors, and juxtaposition have significant functions of constructing the space in texts, thus influence the narrative of social dimension of space.

Accordingly, the present work discusses the construction of space in Genesis 1-11 in terms of spatial narrative, seeing what rhetorical strategies influence the construction of space in these texts, and how these rhetorical strategies influence the reflection of social dimension of space. I argue that the space in these texts has an essential connection with narrative, which conversely has a religious-aesthetics effect on the conceptualization of space. More specifically, this work tries to make a connection between social space and narrative space, asking what the social dimension of space in Priestly and non-Priestly texts in Genesis 1, 2-3, 6-9 and Gen 11:1-9 is? How does narrative space reflect the social dimension of space? Why is narrative space essential for constructing space in these texts? What are the connections between social space and narrative space? For instance, where is God when he creates the world in Genesis 1? Does Genesis 1 reflect anthropocentrism in terms of human space? What is space and spatial relation in Genesis 1? Is it appropriate to say in the flood narrative that the world is destroyed or recreated, at least on the level of physical space?

Part A is the introduction and discusses the history of the study of space. The discussion of space in history is mainly about the relation between absolute space and relative space. In other words, is space relative or absolute? Is absolute space necessary? This is a significant problems that philosophers and physicists from Plato and Aristotle to Sir Isaac Newton tried to resolve. Among many philosophers and physicists, Kant is discussed most in depth since after him the discussion of space starts to be concerned more and more with the social dimension of space. In the medieval period, discussions of space focused on the relation between God and space, which is to some extent mythologized space.[17] I shall then provide a survey of the field of critical spatiality over the last decades, when it became somewhat conventional to claim that space and spatiality are social and cultural constructions.

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[16] See e.g., John F. A. Sawyer, "Spaciousness: An Important Feature of Language about Salvation in the Old Testament," in *Annual of the Swedish Theological Institute*, 6 (1968), 20-34, Luis I. J. Stadelmann, *The Hebrew Conception of the World: A Philological and Literary Study* (AnBib 39; Rome: Pontifical Biblical Institute, 1970), 1-36.

[17] For the discussion of space in the medieval period, see Edward S. Casey, *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1997), 103-29.

According to this view, the space is quasi-material and sometimes it even can be understood as a social production. The main representatives of this position are Doreen Massey, David Harvey, Manuel Castells and Henri Lefebvre, who were anticipated Emile Durkheim and Georg Simmel.[18]

The discussion of the history of space intends to define space. Space is usually defined in terms of place. The connection between space and place is another important issue in spatiality theory.[19] For Aristotle, space is the congregation of different places. In his theory of space, he discusses place instead of space. Subjects occupy their different places, while space is the congregation of places. For instance, in a residential neighbourhood, every house has its own place, and all of these houses along with their places form a residential space. Place is fixed: a single house has just a location. Space, however, is very fluid. This is why there are so many kinds and, so many definitions of space: space can be absolute space, it can also be relative space. It can be material space, but it can also be conceptual space. It can be very objective, but it can also be very subjective. It can be fixed, but it can also be fluid. "Space" indicates the physical environment, it also indicates a conceptual cultural area. Because space is not as fixed as place, mobility is an important characteristic of space. Yi-Fu Tuan puts it this way: "Space, we have noted, is given by the ability to move"[20]. Spatial movement means it has direction, velocity and a destination, which is generally a certain point.

Compared with place, space is more abstract. People can give different meanings to space. Its function is not emphasized as much as place. For example, no space is naturally an opera house, a church or a home. Also we should keep in mind that space has an essential connection with place. They require each other in order to be properly defined. From the security and stability of place we are aware of the openness, freedom, and threat of space, and

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[18] See Manuel Castells, *The Rise of the Network Society* (Malden, Massachusetts: Blackwell, 2010), 440-47; David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Oxford: Blackwell, 1992), 201-328; Lefebvre, *The Production of Space*, 1-67, esp, 26-46; idem, *Rhythmanalysis: Space, Time and Everyday Life*, 85-100; Emile Durkheim, *The Elementary Forms of the Religious Life* (trans. Joseph Ward Swain; New York: Dover, 1915) 9, 37, 441-42; Doreen Massey, *For Space* (London: Sage Publication, 2005) 61-104, 147-95.

[19] Tuan, *Space and Place*, 6; Kenneth E. Foote and Maoz Azaryahu, "Social and Cultural Geography. Sense of Place," in *The International Encyclopaedia of Human Geography* (ed. Nigel Thrift; Oxford: Elsevier Science, 2009), 96-100; Marie-Laure Ryan, "Space, Place and Story," in *Medienkonvergenz-Transdisziplinär* (ed. Stephen Füssel; Berlin: de Gruyter, 2012), 109-28.

[20] Tuan, *Space and Place*, 12.

vice versa.[21] For example, the garden in Eden is not just a physical place. It is rather a very complex space.

Part B discusses the formation, development, and basic characteristics of Priestly texts, especially Genesis 1 and 6-9.

Section I summarizes key features of space in the Priestly texts in order to understand space in the priestly primeval history. This section starts with a discussion the structure of Priestly texts, and then surveys some critical thoughts in the Priestly texts about three points: from Genesis 1 to the flood narrative, Noah's Covenant, Abraham's blessing and the tabernacle. On this basis, order and structure, universalism, the development of monotheism, and positive salvation theology can be seen as significant characteristics of Priestly texts.

The discussion aims to clarify the Priestly texts' date of composition. There are two methods usually used to date the composition of Priestly texts: text and social locus. In the present discussion, I assume that the Priestly texts date to the late exile period and the beginning of the Persian Empire (539-331 B.C.E.) in terms of the characteristics of social space they present. Therefore I shall provide a brief review of social space in the Babylonian exile in order to understand how the social locus influences the idea of space in Priestly texts.

After discussing the date and social locus of Priestly texts, I shall summarize several important characteristics of priestly narrative space. Although there are many discussions on space in the Priestly texts, most of them are more concerned with the cosmic view reflected in narratives and well-structured space described in texts. For present purposes, we can acquire more information about spatial ideas and social dimension of space through the discussion of narrative space. For example, where exactly are God and humanity located in Priestly thinking? What is the Priestly aesthetic religious attitude to particular landscapes? How are the ideas of space reflected in the narrative? According to the structure of the Priestly texts, I shall concentrate on God's space, human space, and natural space.

Section II introduces physical space in Genesis 1 and 6-9, discussing how physical space forms part of the narrative. Physical space is the foundation of conceptual space and symbolic space. Physical space generally refers to geographical space and architectural space. It can be constructed through expository prose introducing a certain place or a location. It can also be constructed more conceptually in a space-oriented narrative.

[21] Ibid., 6.

In terms of spatial narrative, physical space is constructed mainly through position words, prepositions, and motion verbs. When introducing form and position, the narrative perspective also plays an important role. Accordingly, this section discusses God's space, humanity's space and natural space in terms of the prepositions, motion verbs and narrative perspectives.

Genesis 1 tells how God created the cosmos and world where humans and animals live, the Priestly authors show a strong interest in natural space. Prepositions, motion verbs and narrative perspectives are significant in constructing natural space. More importantly, Priestly authors are more concerned with spatial relations than with the specific spatial locations. In comparison with Genesis 1, the flood narrative has a more detailed description of God's space and humanity's space. God's space is divided into the space before the flood, the space during the flood and the space after the flood. There are also some typical spaces, for instance Noah's ark in the flood narrative. Noah's ark can be understood as physical space, conceptual space and symbolic space at the same time. Here, Noah's ark is understood to be physical space. In the flood narrative, natural space is also described at length. We see the various natural spaces or places such as water, mountains, rainbow, and clouds.

Section III discusses conceptual space in Genesis 1 and 6-9. Conceptual space usually gives impetus to physical space. In a text, we cannot experience physical space directly, however, we can come to know the concept space of its authors. For example, we cannot experience the cosmos and world that the Priestly authors describe in Genesis 1, we know, however, how the authors think about the cosmos. We cannot experience the flood that is described in the Priestly flood narrative, we know, however, the idea of a fluid boundary between natural and super-natural space. The space described in Genesis 1 is in principle conceptual. Special attention will be paid to its order and structure. This aspect also reflects the traditional vertical cosmic view which is reflected in *Enuma Elish*.[22]

In the present discussion, I shall first present the difference between the vertical view of the cosmos in Genesis 1 and the vertical view of neighbouring cultures, and then analyse how this order and structure is reflected in the narrative. As narrative strategies, the emphasis on spatial relation rather than place and the lack of cardinal oriental words both play a significant

[22] For the cosmology reflected in *Enuma Elish*, see Tafel IV, 135-145, Tafel V, 1-65, in *Texte aus der Umwelt des Alten Testament (TUAT)*, Band III (ed. Otto Kaiser, et al.; Gütersloh: Gütersloher Verlagshaus Mohn, 1994), 587-89.

role in constructing the conceptual space. I shall also discuss how universalism as an important Priestly view influences the idea of space in Genesis 1.

Another important conceptual space reflected in Genesis 1 and Genesis 6-9 is mythical space. Although it is agreed that Genesis 6-9 is influenced by other Near Eastern flood myths, it is after all a part of the Israel historiographical narrative in the Hebrew Bible. Genesis 6-9 should thus be discussed in the context of the historiographical narrative.[23] The present discussion focuses on the way in which the mythical space and non-mythical space are framed in the narrative. The aim is to see how Genesis 1 keeps the mythical characteristic of space and at the same time actualizes mythical space in order to take it as the beginning of Israelite historical narrative.

Generally speaking, the conceptual space in Genesis 6 corresponds to that in Genesis 1. Genesis 6-9 recreates the space created in Genesis 1. For example, Genesis 6 also shows the traditional vertical view of the cosmos. In addition, Genesis 6-9 also presents mythical space as well as non-mythical space. The present discussion pays attention to how Priestly authors make space mythical and at the same time non-mythical, and discuss how they juxtapose them rhetorically in the same text.

Section IV discusses what cultural and social factors might influence the construction of symbolic space in Genesis 1 and 6-9. Symbolic space is not as abstract as conceptual space. Symbolic space is the space where people live and experience. Humans can live in a variety of space and use them because human can freely give symbolic meanings to space. Symbolic space can be constructed through conceptual symbolic meanings. It can also be constructed through concrete material things. I take Genesis 1 as an example to discuss how space in Genesis 1 is constructed symbolically by conceptual symbolic meanings, while I take the Priestly flood narrative as an example to discuss how space is constructed symbolically through a concrete material: "rainbow". In modern spatial theory, the meanings of these symbols in appropriation of the authoritative space are emphasized, especially in the discussion of third space of Soja. He pays close attention to the function of race, class, and gender. An important feature of symbolic space is struggle, appropriation or adaption of the authoritative space. Accordingly, in the present discussion I shall analyze whether Priestly

[23] For this particular historical view of the Hebrew Bible, See Konrad Schmid, "The Canon and the Cult: The Emergence of Book Religion in Ancient Israel and the Gradual Sublimation of the Temple Cult in Biblical Society," *JBL* 131 (2012), 290-97.

authors give symbol meanings in Genesis 1 and Genesis 6-9 while challenging the other symbolic meanings in culture.

Because symbolic meanings are influenced by society and culture directly, I shall first discuss the cultural praxis in which Genesis 1 was produced and the possible writing environment of the Priestly authors. Then we can understand why the Priestly authors described a well ordered and structured cosmos. Spatial reality also influences the symbolic meanings of space. Landscapes, squares, and even public festivals are social spaces which influence and to some extent determine the symbolic meanings of space in Genesis 1. It is reasonable to argue that symbolic space is constructed on the basis of physical space and conceptual space. For example, the emphasis on spatial relations influences symbolic meanings. How do the Priestly authors challenge the traditional meanings of space? How does space in Genesis 1 become the authoritative space later? I address this issue through a comparison with Genesis 2 and some texts dealing with the notion of creation in Psalms.

The symbolic meanings of space are very rich in the Priestly flood narrative. It is noteworthy that there is a symbol mentioned explicitly: rainbow. It is the symbol as covenant of God and humanity. Thus I shall discuss how the "bow" in Gen 9:13-17 becomes a sign from a natural phenomenon, then how this sign acquires its symbolic meaning. The space of covenant becomes a symbolic space because of the aura of the bow. Symbolic meaning is not just derived from signs, it is also derived from practices. A sign generally acquires its symbolic meaning through human practices. A certain space or place normally acquires symbolic meaning through human practices in it. For example, religious rituals play an essential role in giving symbolic meanings to ritual places. In the Priestly flood narrative, the bow is also perceived as a sign through practices: establishing the covenant between God and humans. Then through retelling, Mountain Ararat, as an unique, a historical, and an imagined place becomes a public, symbolic, eternal place. In the same way as in Genesis 1, the Priestly authors of the flood narrative also challenged, and appropriated, adapted the traditional space. Also, space in Priestly and non-Priestly texts are juxtaposed because the flood narrative is a juxtaposition of Priestly texts and non-Priestly texts. I shall make a comparison between space in Priestly and non-Priestly texts in order to see how the Priestly covenant space appropriates the traditional idea of sanctuaries and cult places.

Part C discusses critical spatiality in the non-Priestly texts of Genesis 1-11. I shall take Genesis 2-3, 6-9 and Gen 11:1-9 as examples to describe how physical space, conceptual space and symbolic space in the non-Priestly texts are reflected rhetorically.

Section I provides a brief review of the structure, the important concepts and the possible compositional dates of Genesis 2-3, 6-9 and Gen 11:1-9. Compared to the Priestly texts, Genesis 2-3, 6-9 and Gen 11:1-9 are relatively independent narrative units. I shall also discuss the characteristics of narrative space in the non-Priestly texts. While the concepts at issue are difficult to summarize in the non-Priestly texts as a whole, the spaces and spatial settings in Genesis 2-3, 6-9 and Gen 11:1-9 can be described, as can those in the Priestly texts, from the perspective of God's space, humanity's space and natural space.

Section II introduces the way in which physical space is constructed rhetorically in Genesis 2-3, 6-9 and Gen 11:1-9. The garden in Genesis 2-3 is the fundamental spatial scenery. It is established as the center of the world. There are a variety of spatial elements in the garden. The space associated with God is mainly reflected in God's actions. God creates the world, plants the garden, and walks in the garden. The space associated with humanity is reflected in the actions of the first man and Eve. There are two types of natural space in the Eden narrative: the space of the world and the spatial settings in the garden in Eden. In the Eden narrative, Gen 2:10-14 describes four rivers with both locative and non-locative elements, which makes the passage very particular. In the non-Priestly flood narrative of Genesis 6-9, God and Noah are the two main actors. The space associated with God and humanity can be described according to God's and Noah's actions. The ark is, as in the Priestly version, the most particular space in the non-Priestly flood narrative. As the natural space, the most significant spatial scenery of the non-Priestly flood narrative is the "earth". Gen 11:1-9 contains different kinds of spaces and places, which are essential narrative elements. The verbs of motion, narrative perspectives, and prepositions rhetorically construct the God's space, humanity's space and natural space.

Section III discusses the conceptual ideas about space reflected in Genesis 2-3, 6-9 and Gen 11:1-9. All three of these texts present a view of the cosmos. In Genesis 2-3, this is mainly reflected in Gen 2:4b-7. This creation account reflects both horizontal and vertical views of the cosmos. Conceptual space is mainly portrayed with respect to the garden in Eden. The function of the garden is described from the perspective of two sets of relation: the relation between the garden in Eden and the earthly world, and the relation between God, humanity and the garden in Eden. On the whole, the garden in Eden is described intentionally by the non-Priestly narrator as an "other" space. On a thematic level, there is also an important type of conceptual space in the Eden narrative: the distance between God and humanity. The distance between God and humanity is reflected in the use of the verbs "command", "call"

and “say”. Furthermore, there is also a spatial continuity in Genesis 2-4. The structure of the cosmos is also an important type of conceptual space in the non-Priestly flood narrative of Genesis 6-9. The non-Priestly narrator pays close attention to the “earth”. The scale of the “earth” is an important aspect of conceptual space. Furthermore, the earth remains the spatial focus throughout the non-Priestly flood narrative. As regards the Babel narrative of Gen 11:1-9, the conceptual space is mainly reflected in three tensions: the tension between God’s space and humanity’s space, the tension between locative place and universal space, the tension between city, tower and the whole earth.

Section IV discusses symbolic space in Genesis 2-3, 6-9 and Gen 11:1-9. The garden is the most important symbolic space in Genesis 2-3. The garden may symbolize a place near Jerusalem. This is mainly suggested by the descriptions of rivers in Gen 2:10-14. At the same time, the narrative elements in Gen 2:10-14 present a vision of the juxtaposition of the geographical and non-geographical dimensions of the rivers. The garden in Eden is on the whole non-locative. The function of the cherubim also relates the garden to Jerusalem where the Temple is, and marks the garden off as a sacred space. The event of “rebuilding the temple” around 515 B.C.E. might have influenced the symbolism of the garden in Eden. There are three important types of symbolic space in the non-Priestly flood narrative of Genesis 6-9. The spatial correspondence between spatial settings in God’s speech in Gen 7:1-5 and that in Gen 7:12, 17, 22, and 23 symbolizes God’s absolute authority over the earth. Then, in Gen 8:6-13b, the ark, through Noah’s actions, symbolizes the center of the world. This is also supported by the connection of the ark (תבת) and its cover (מכסה) with their descriptions in Exodus 2 and certain tabernacle narratives (Exod 26:14; 36:19; 39:34; 40:19). After the flood, the particular symbolic space is the altar. God’s monologue besides the altar gives symbolic meaning to the altar. The description of the altar in Gen 8:20-22 indicates an anti-iconic concept. At the same time, the absence of the mountain, which is usually connected with the altar, suggests that the non-Priestly narrator of Genesis 6-9 appropriates the traditional symbolic meaning of the altar. The discussion of symbolic space in Gen 11:1-9 limits itself to the “city” and “tower”. The city and the tower are mainly used symbolically to show the power of humanity, which in Gen 11:1-9 consists in having the same language. On the one hand, the Babel narrative challenges rhetorically the traditional symbolic meanings of the city in Genesis 1-11. On the other hand, the function of tower seems to mainly reflect the power of humanity. The tower itself is not the narrative focus and its symbolic meaning is traditionally overemphasized. On thematic level, the Babel narrative also reinterprets the relationship between the multiplicity of the population and the language.

Part D elaborates the differences in the descriptions of space between Priestly texts (Genesis 1, 6-9) and non-Priestly texts (Genesis 2-3, 6-9 and Gen 11:1-9) of Genesis 1-11. The comparison is made between specific texts. There are comparisons between: 1) Genesis 1 and Genesis 2-3; 2) the Priestly version and non-Priestly version of Genesis 6-9 (this section also discusses what characterizes space in the final text of Genesis 6-9); 3) Genesis 1 and the non-Priestly flood narrative; 4) the Priestly flood narrative and Gen 11:1-9; 5) Genesis 2-3 and the Priestly flood narrative; 6) Genesis 1 and Gen 11:1-9. These comparisons will be made in terms of physical space, conceptual space and symbolic space. In this way, we can see whether the spaces in these texts interrelate, depend, adapt, appropriate or are independent of each other.

The conclusion presents a brief review of the contents of the present work, and summarizes the basic arguments. Finally it suggests three main contributions to the study of space in the Hebrew Bible.

I. The Study of Space from Plato to the Present

This section presents a brief survey of studies of space from Plato to modern philosophers such as Lefebvre. It aims to contextualise two concepts, the "social space" and "narrative space" within the history of the study of space, and then seek to understand both in the context of "biblical space". Finally I shall define what I mean by "space" in this thesis. Two key questions will be addressed: 1, how does narrative space reflect the social dimension of space? 2, what is the connection between social space and narrative space? Before "space turn" focusing on "social space" in modern sociology and human geography, the study of space followed two branches: physical space and philosophical space, although it is only after Kant that the boundary between physical space and philosophical space became clear. After discussing both the physical and philosophical space from Plato to Kant, I shall focus on the philosophical aspect of space which includes cultural space, religious space, and social space in the 20th century; and then discuss the concept of "narrative space".

1. Classical Thoughts on Space

The word "space" is used commonly in daily life. However, this does not mean that space is also a commonly understood concept. According to their background and experience, different people have different definitions and concepts of space. In our daily life, we have words such as private space, cyber space, social space, physical space and so on. Among different definitions of space, a popular one should be that space is a free expanse. It can be like a container in which different things have their positions and move in different directions. Whether the different things in the container keep still or move freely, they always take up a position and have relative relations with the other. Space as a container provides a position for materials; yet materials in container have nothing to do with box. Nevertheless, space as a container, which is also termed *absolute space*, was not proved and described systematically

until Newton in the 17th century.[24] Why was the concept of space as a container not proven until Newton? How did people understand space before Newton? I shall start the discussion from Plato, who offered a basic discussion frame for the following thousands years.

Plato's ideas about space primarily are found in the *Timaeus*.[25] He discussed his view of the cosmos dialectically. Plato called the world in which we live the physical world or the world of physics; and argued that there is still another world called an ideal world or a world of forms.[26] This ideal world is made of perfect geometric shapes, and the elements of our living world are created in the image of such forms. According to this world view, space became an important medium between his two worlds: when copies of forms in ideal world were created in the world in which we live, they were created in space. Furthermore, space for Plato was identical with matter.

> In the same way, then, if the thing that is to receive repeatedly throughout its whole self the likenesses of the intelligible objects, the things which always are—if it is to do so successfully, then it ought to be devoid of any inherent characteristics of its own. This, of course, is the reason why we shouldn't call the mother or receptacle of what has come to be, of what is visible or perceivable in every other way, either earth or air, fire or water, or any of their compounds or their constituents. But if we speak of it as an invisible and characterless sort of thing, one that receives all things and shares in a most perplexing way in what is intelligible, a thing extremely difficult to comprehend, we shall not be misled. (Plato, *Timaeus*, 51 a-b)

However, if space is identical with matter, why cannot we experience it just as we experience the other matters? If space is matter, how does it receive the other matter and how does it share position with the other matter? Plato addresses these problems by arguing that space is

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[24] For Newton's description of absolute space, and its relation of motion, see Isaac Newton, "On the Gravity and Equilibrium of Fluids (De Gravitatione)," in *Unpublished* Papers *of Isaac Newton: A Selection from the Portsmouth Collection in the University Library, Cambridge* (trans and ed. A. Rupert Hall, Marie Boas Hall; Cambridge: Cambridge University Press, 1962), 121-52.

[25] See Plato, "Timaeus," (trans. Donald. J. Zeyl), in *Readings in Ancient Greek Philosophy*: *From Thales to Aristotle* (ed. S. Marc Cohen, Patricia Curd and C. D. C. Reeve; Indianapolis/Cambridge: Hackett Publishing Company, Inc, 1995), 463-66.

[26] Plato used the cave as the symbol of this world in his work "Republic", see Plato, *Republic* (trans. Robin Waterfield; Oxford: Oxford University Press, 1993), 244.

identical with matter, but it is different from matter because space is pure matter. Space provides the form to matter, but space does not have form itself, which implies the complex issue concerning the relation between space and matter. Because space is at the same time matter and pure matter, Plato suggests that there are two ways to gain knowledge of space. One way is by reason, which allows us to know "pure matter". Another way is by experience, which makes us know space in the physical world. These two ways indicate rationalism and empiricism in the following discussions about space. Aristotle is one of the representatives of empiricism.

In his *Physics,* Aristotle discusses place instead of space.[27] For Aristotle, space is a congregation of places. Thus it is significant to define place first. He mentions four common notions of space on the basis of his experience and observation of daily life. Then Aristotle suggests four notions about a place. Finally, he proved by exclusion that only one of the four notions is possible. Four common notions he illustrated are as followings:

> We assume first (1) that place is what contains that of which it is the place, and is no part of the thing; again, (2) that place can be left behind by the thing and is separable; and in addition (3) that all place admits of the distinction of up and down, (4) and each of the bodies is naturally carried to its appropriate place and rests there, and this makes the place either up or down. (Aristotle, *Physics,* IV.4.211a 1-5)

(1) implies that the place is not matter and that the volume of place is identical with the volume of matter; (2) suggests that place can be separated from matter; (3) and (4) argue that absolute space exists because directions exist.

Accordingly he suggests four theories about place: place is either (a) shape, or (b) matter, or (c) some sort of extension between the extremities (for Aristotle, extremity is the inner surface of whatever contains the object), or (d) the extremities. Because space can be separated from matter, shape cannot be separated from matter, then space is not shape, and therefore (a) is not possible. Theory (b) is not possible neither: if place is identical with matter, it cannot be separated from itself. How about (c): the extension between the extremities? This extension between the extremities is the volume enclosed independent of

[27] See Aristotle, Physics (trans. R. P. Hardie, R. K. Gaye), in *The Complete Works of Aristotle: The Revised Oxford Translation*, vol.1 (ed. Jonathan Barnes; Bollingen Series 71, 2; Chichester: Princeton University Press, 1995), 354-62.

the matter. This is incompatible with the notion that space is not matter. Then only theory (d) "extremities" is possible: "if place is none of the three—neither the form nor the matter nor an extension which is always there, different from, and over and above, the extension of the thing which is displaced—place necessarily is the one of the four which is left, namely, the boundary of the containing body at which it is in contact with the contained body."[28] It is this concept defined by Aristotle that space is the container.[29]

The discussion of Plato and Aristotle on space and place influenced the discussion on space for the next two thousand years. Especially after René Descartes, physicists and philosophers were engaged to resolve the questions such as whether space is matter or not, what is the interrelation between space and matter they proposed. Before Descartes, on the one hand, the influence of Plato and Aristotle is mainly on Muslim scholars; on the other hand, theological thought discusses space around its divine attribution, which influenced both Descartes and Newton.[30] What was the view of space in the medieval period? What is the relation between theology and space? Why Newton thought that space was an organ of God?

Most discussions in the medieval period were around the relation between God and space: whether space is limited or unlimited or if our cosmos is the only cosmos. All these issues are tried to be addressed by scholars in terms of divinity.[31] Max Jammer argues that the earliest connection between God and space was made by Palestine Judaism in the 1st century, afterwards such view passed into Western thought. Why did Palestine Judaism in the 1st century make the connection between God and space? This connection was not made in other neighbouring cultures.[32] It is reasonable to consider this question by the Jewish people's world view as reflected in the Hebrew Bible.

In the Hebrew Bible, there is no direct mention of the concept of space as expressed in the *Timaeus* of Plato and *Physics* of Aristotle. The basic concept of space in the Hebrew Bible is reflected by how the authors structure space—the view of the cosmos. In some texts, there is

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[28] See ibid., Aristotle, *Physics*, IV.5.212 a 1-30.

[29] See Nick Huggett (ed.), *Space from Zeno to Einstein: Classic Readings with a Contemporary Commentary* (Cambridge, Mass.: MIT Press, 1999), 76.

[30] See Max Jammer, *Concepts of Space: The History of Theories of Space in Physics* (New York: Dover, 1993), 27-52, and Huggett, *Space from Zeno to Einstein*, 85-90.

[31] See Casey, *The Fate of Place*, 103-29.

[32] For if the view that the God was identical with space has the influence of Persian, see Jammer, *Concepts of Space*, 30-31.

no concept of "the whole world" in terms of a horizontal cosmos; rather these texts show the idea of vertical cosmos: the world is classified into three levels of heaven, earth, and under earth (Gen 1:1; 2:1, 4, 5; 14:19, 22). This vertical axis of the world is interpreted theologically: God and heavenly beings live in the heaven (Gen 6:1, 4; Job 1), humanity and other creatures live on earth, dead people live underneath. In the center of the vertical axis of the cosmos is a temple. Also, in some other texts terms suggesting of broad horizons appear such as "the whole land" (1 Sam 17:46; 1 Chr 16:30).[33]

A significant characteristic of the world in Genesis 1 is that it is created and developed by one God. Genesis 1 describes a monotheistic world, in which God intervenes freely in the development of the world, as reflected in the flood narrative of Genesis 6-9. Thus God can at the same time be here and there. Such view led to the association of God and space as an expression of God's ubiquity. Accordingly, it is not difficult to understand why in rabbinic literature there is intention to make a connection between God and space. For example, in Genesis Rabbah 8:1, the quality of space as a creature of God is determined by God's omnipresence. In Ps 139:7-10, 15, 16, we see related descriptions of God's omnipresence. The space of humanity is determined by the omnipresence of God. Humanity is created as a lifeless mass extending from one end of the world to the other. In Mishnah, there are also numerous descriptions connecting God and space, a concept which is rooted in Jewish culture.[34] *Zohar*, after the Talmud, is the collection of thought of Kabbalah. It is also an important representative associating space with the concept of God. From the 15th to 16th century, the thought of Kabbalah developed first in Italian, and then in the north of Europe. The Kabbalah may have influenced Newton as well.[35]

In the modern period, Descartes is the first representative discussing the space in terms of the connection between matter and space. The basic philosophical principle of Descartes is the distinction between mind and matter. As implied by his dictum "*cogito, ergo sum*" (I think, therefore I am), mind is more reliable than matter. In other words, we can only gain true knowledge through reason. Such distinction became the basis of Descartes' argument that space was identical with matter, which is the same as Plato's rationalism and is contrary to the empiricism of Aristotle. He claimed that the essential nature of matter is its extension,

[33] See *Theologische Realenzyklopädie Band XXXV* (ed. Horst Balz and Gerhard Müller; Berlin, New York: Walter de Gruyter, 2003), 569.

[34] See Jammer, *Concepts of Space*, 30-31.

[35] See ibid, 33-35.

meaning that matter can extend in three directions.[36] Space is thus a pure of extension, as it can extend in three directions.[37] Thus, Descartes identified space as matter.[38] Nevertheless, he also faced the problem that Aristotle had asked: In our experience, matter can move from one place to another place, so is space not separated from matter? How can space be identified with matter? To answer this question, Descartes used the concept of relative space, the opposite of which is absolute space.

Descartes suggests there are two kinds of space: general space and particular space.[39] Consider a stone. Stone is matter, the essential characteristic of which is extension, when the stone moves from one place to another, its extension characteristic moves from the place where the stone was located, meaning that the stone's space also moves. This space, Descartes calls particular space because it only belongs to this stone; on the other hand, there is volume, which provides a fixed place for the stone.[40]

Matter cannot exist without such space, which does not belong to particular matter; rather, it is fixed relative to other matter. The space the matter takes is not space independent of matter, rather it is the relative position. Accordingly all matter exists relatively, and therefore the space is relative.[41]

> The terms "place" and "space," then, do not signify anything different from the body which is said to be in a place; they merely refer to its size, shape and position relative to other bodies. To determine the position, we have to look

[36] René Descartes, "The Principles of Philosophy," in *The Philosophical Writings of Descartes* (trans and ed. John Cottingham, Robert Stoothoff, and Dugald Murdoch; Cambridge: Cambridge University Press), vol. 1, 207-52.

[37] See ibid. I 53, II 4, 11.

[38] See Huggett, *Space from Zeno to Einstein*, 100-5.

[39] See Descartes, *The Principles of Philosophy*, II 12.

[40] See ibid, II 12, Descartes suggested: "For if a stone is removed from the space or place where it is, we think that its extension has also been removed from that place, since we regard the extension as something particular and inseparable from the stone. But at the same time we think that the extension of the place where the stone used to be remains, and is the same as before, although the place is now occupied by wood or water or air or some other body, or is even supposed to be empty. For we are now considering extension as something general, which is thought of as being the same, whether it is the extension of a stone or of wood, or of water or of air or of any other body—or even of a vacuum, if there is such a thing—provided only that it has the same size and shape, and keeps the same position relative to the external bodies that determine the space in question.

[41] See ibid, II 13.

> at various position relative to other bodies which we regard as immobile; and in relation to different bodies we may say that the same thing is both changing and not changing its place at the same time. (Descartes, *The Principles of Philosophy*, II 13)

This relative space signified the beginning of the modern science and led to arguments: is space relative to other matter, or is space independent of matter, as Newton proved in the inertial frame?

Newton argues that there must be absolute space, in which matter has true motion. Such absolute space is like a chocolate box without boundaries. Each chocolate, whether it is stable or moving, takes up a certain independent place that has no relations to the other chocolates. Why must such an abstract absolute space exist? To Newton, absolute space is the presupposition for his first law of motion: "Everybody perseveres in its state of being at rest or of moving uniformly straight forward, except insofar as it is compelled to change its state by forces impressed."[42] The inertial motion is absolute motion, which is called true motion, implying that the motion we experience in reality is relative motion, which means one object moving in a certain reference frame does not mean that it is also moving in another reference frame. To justify whether we are moving or not depends what reference frame we choose. However, different from the motion observed in reality, inertial motion is the absolute motion which needs an absolute reference frame. As discussed in Descartes, there is no absolute stable matter in the world, thus every matter must move relatively. But if there is absolute space, then the inertial motion, in other words, Newton's first law of motion, can be maintained.

What is the first law of motion and why must there be a special reference frame to illustrate it? Another significant consequence of Newton's experiments is that they illustrate how motion, accelerated motion in particular, is the medium through which space can be explored. Absolute motion is motion without an external force. In other words, absolute motion is the capacity of matter itself, which has nothing to do with external force. It may seem strange to imagine that matter can move without force. Newton proved this in two now famous

[42] Isaac Newton, *The Principia: Mathematical Principles of Natural Philosophy* (trans. I. Bernard Cohen, Anne Whitman; Berkeley: University of California Press, 1999), 416.

experiments: bucket experiment and the globes thought experiment.[43] In the "bucket experiment", the centrifugal force of a rotary material object proves the existence of absolute motion, and then the absolute motion proves the existence of absolute space.[44] Newton's absolute space has three important characteristics: absolute space is immutable, infinite, and three-dimensional-the Euclidean notion of space.[45] However, there are two weakness of Newton's concept of absolute space: one is that it is abstract, we cannot experience and observe it directly and the other is that it is immeasurable. These are the main attack targets from relativists like Gottfried Wilhelm Leibniz and Ernst Mach.

We know about Leibniz's view of space mainly from correspondence between him and Samuel Clark (Newton's spokesperson). Leibniz is an important representative of relativist view who argues that space is only the relation between different material objects. Space is an order of coexistence. Leibniz illustrated the idea of relative space by the example of "genealogical trees". Everyone in genealogical trees has a certain location relative to others. It is only in a relative reference frame in the tree that a location has meaning, because every location needs the other locations to determine its meaning.

Leibniz's concept of relative space is further illustrated in his dispute over Newton's absolute space. First, in Newton's absolute space, all points of absolute space are the same. Absolute place cannot *experimentally* be distinguished from any other a place. Furthermore, we cannot measure the velocity of an object. We can only measure the magnitude of an object's absolute acceleration. Leibniz illustrated this immeasurability of absolute position and velocity by shift arguments.[46] Based on his Principle of the Identity of Indiscernibles, or PII, Leibniz argues that the absolute space does not need exist at all, since the function of absolute space cannot be observed by experiment or experience. As a result, space cannot be an independent absolute space. Space is just a relative system reflecting the relations between material objects, just as the relations between humans are reflected in genealogical trees.[47] After Leibniz, based on the same reasons, relativists like Ernst Mach challenged the idea of

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[43] See Newton, "Principia" (trans. A. Motte), in *Sir Isaac Newton's Mathematical Principles of Natural Philosophy and His system of the World* (ed. Andrew Motte and Florian Cajori; Berkley and Los Angeles: University of California Press, 1934), 6-14.

[44] For the commentary of the experiments, see Huggett, *Space from Zeno to Einstein*, 137.

[45] For the introduction of the Euclidean notion of space, see ibid., 15-27.

[46] For the details, see ibid., 162-63.

[47] Gottfried W. Leibniz and Samuel Clarke, *The Leibniz-Clarke Correspondence, Together with Extracts from Newton's Principia and Optics* (ed. H. G. Alexander; New York: Philosophical Library, 1956), 71.

absolute space, and tried to find a different reference frame instead of absolute space in Newton's bucket experiment.[48] It was in this context that Kant started to elaborate his view of space.

Kant's essay "*Concerning the Ultimate Foundation of the Differentiation of Regions in Space*" discusses the difference between the relative space and absolute space.[49] Afterwards his "*Critique of Pure Reaso*n" published in 1781 signalled a shift from his discussion of relative and absolute space to a discussion about how we come to know the geometry of space. How did Kant face the absolute and relative controversy in his time? Is Kant an absolutist or a relativist? As illustrated above, since Descartes, the arguments about space have mainly been between absolutist and relativist perspectives. Absolutists like Newton argued that there is absolute space which is independent from material objects and provides place for them. Material objects, whether they are stable or in motion, have nothing to do with the absolute space. On the contrary, relativists like Leibniz argued that space cannot be absolute, because we cannot observe or experience it. Rather, space is only the relations among various material objects. Relativists also tried to prove that there are other suitable reference frames for inertial motion rather than absolute space. In his essay "*Concerning the Ultimate Foundation of the Differentiation of Regions in Space*", Kant tried to resolve the questions such as whether space is absolute or relative. In a way that is total different from Newton or Leibniz, Kant proves that space is absolute.

Kant's argument started from two maps. If a map is printed mistakenly into a mirror image, these two maps are the same for relativists, because the distances and relations of objects in maps have no change. However, we might get the wrong place if we used one of the maps. Therefore, they do have differences, which implies that space is absolute.[50] The theory of "handedness" by Kant illustrated more clearly that space is absolute. In a three dimension world, people's left and right hands have a strict mirror relationship. The left and right hands have the same spatial relation. For relativists, there is no distinction between left and right hands because they have the same spatial relations. However, the hands do have left and right

[48] For how Ernst Mach challenged the idea of absolute space, and tried to find a reference, see Huggett, *Space from Zeno to Einstein*, 169-87.

[49] See Immanuel Kant, "Concerning the Ultimate Foundation of the Differentiation of Regions in Space," in *Kant: Selected Pre-Critical Writings and Correspondence with Beck* (ed. G. B. Kerferd and D. E. Walford; Manchester, New York: Manchester University Press, 1968), 36-43.

[50] See ibid., 36-43.

just as a left glove cannot fit on the right hand. Kant called such a phenomenon an "in congruent counterpart".[51] Kant argues that relativists cannot explain how a material object is still different from its mirror image when they have the same spatial relations. The presupposition of the distinction of left and right is that the space is absolute.

Though there are weaknesses of Kant's arguments about handedness, they have a significant influence on the following geographical study, particularly humanistic geography.[52] A human body is a very important start point and reference for the discussion of space. Kant puts it this way:

> Even our judgements about the cosmic regions are subordinated to the concept we have of regions in general, insofar as they are determined in relation to the sides of the body...However well I know the order of the cardinal points, I can determine regions according to that order only insofar as I know towards which hand this order proceeds...Similarly, our geographical knowledge, and even our commonest knowledge of the position of places, would be of no aid to us if we could not, by reference to the sides of our bodies, assign to regions the things so ordered and the whole system of mutually relative positions.[53]

We normally take our body as a reference to orientate ourselves. When people cannot find where they are in fog, the only method of orientation reliable is their body which helps them to justify "in front of", "at the back of", "left" and "right". From tiny things on the table to celestial bodies in the sky, the first reference is not other things, but rather is one's own body.

Around ten years later, Kant's work "*Critique of Pure Reason"* published in 1781 denied the idea of absolute space, shifting the discussion of absolute and relative space to discussion about how we can know and experience space. It was this shift that influenced the development of social space theory. Kant's definition of space was on the basis of several distinctions. First, on epistemological level, Kant distinguished knowledge as pure knowledge and empirical knowledge. Empirical knowledge is rooted in observation and experience. Kant

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[51] Immanuel Kant, *Kant's Inaugural Dissertation and Early Writings on Space* (trans. John Handyside; Chicago: The Open Court Publishing Company, 1929), 26.

[52] For the weaknesses of this theory, see Huggett, *Space from Zeno to Einstein*, 203-12; Jonathan Smith, T*o Take Place: Toward Theory in Ritual* (Chicago: The University of Chicago Press, 1987), 135-36, n.17.

[53] See Kant, *Inaugural Dissertation and Early Writings on Space*, 22-23.

called such knowledge *a posteriori*. Other knowledge not rooted in experience is "pure knowledge" as in the case of some mathematical prepositions. The pure knowledge is termed by Kant *a priori* knowledge.[54] Kant's second level in defining space was in terms of methodology.

There are two methods of using knowledge as justification: one is the analytic statement, and the other is the synthetic statement. Analytic judgement is based on the definition of an object (e.g., of space) without connection with the subject. We can gain such knowledge from the definition itself without experience and observation. For example, an analytic statement can be "the forest has trees" that is true by virtue of the definition alone. Therefore, the analytic statement is necessarily and universally true, so the analytic statement is *a priori*. Other statements which are based on observation and experience are synthetic statements. Synthetic statements are *a posteriori*. Although a statement cannot be at the same time analytic and *a posteriori*, it may at the same time be both synthetic and *a priori*: that is synthetic *a priori* judgement. Geometry, or more precisely Euclidean geometry, is a system of synthetic *a priori* judgements, because a geometric axiom as an *a priori* truth always adds new information. For example, the *a priori* statement "two points define a circle" adds to the definitions of both a point and a circle.

Since Kant's view of space is based on Euclidean geometry, accordingly his knowledge of space is *a priori*. Because Euclidean geometry is a system of synthetic *a priori* judgements, knowledge of space is synthetic a pre-condition of perception. Then how do we acquire such knowledge? What is the property of such synthetic pre-condition of perception? The answers of these questions need the definition of "things in themselves". When an object appears to us, its appearance is divided into two parts: on the one hand, the object itself gives us one visual representation; on the other hand, many of the object's appearances are organized into a single visual field, which provides "the form of the experience".[55] Furthermore, Kant claims that "the form of the experience" is always organized by space. When an object appears to us, we always see it in spatial appearances as "up", "down", "left" and "right". Space cannot be *a posteriori*, it is always in our mind as *a priori*. All objects appearing to us must be reworked by the spatial form already in our mind. Accordingly, space cannot be objective, we only acquire knowledge of space through our mind because it is pure intuition.

[54] See Immanuel Kant, *Critique of Pure Reason* (trans. Werner S. Pluhar; Indianapolis: Hackett, 1996), 43-44.

[55] See ibid., 73.

Thus, from Kant's view, the space is *a priori*, the experience of space is dependent on the spatial form in the mind. Some later philosophers challenged his view in terms of relation between the experience of space and the spatial form. It is because if the knowledge of space is the pure intuition, it is difficult to understand the individuality of space of a certain people or group in terms of politics, literature, geography, sociology.

2. Critical Spatiality in the 20th Century

After Kant, the discussion of space has become divided into two main categories. One is research focusing on the physical properties of space, the other focused on cognitive and philosophical aspects of space, such as how a community and individuals experience and shape space. It is the latter approach that is taken up to study "biblical space". I define the biblical space as that the various kinds of spatial settings such as the Jerusalem Temple, cities, mountains, altars, cosmos, or spatial relations such as the positions, the locations described in the biblical narrative. Section II presents a brief survey of the key ideas of the theory of space in the 20th century, the last half of the 20th century in particular. Generally speaking, the theory of space in the 20th century draws from a broad range of approaches which embrace human and physical geography, anthropology, sociology, and critical theory. Space thus has numerous different meanings and is very "elusive". Although there is no systematic encompassing theory, one characteristic that these various approaches share is being socio-culturally orientated.

Around the beginning of the 20th century, Emile Durkheim's idea of socio-cultural nature of space already showed a "quasi-spatial turn", which was later elaborated after 1970s by Certeau, Tuan, Foucault, Lefebvre, and Soja. Durkheim was influenced by Kant and the neo-Kantians, "his sociological epistemology was a development of Kant's arguments about intuition and *a priori* (cognitive) knowledge."[56] However, the distinction between Durkheim and Kant is that Durkheim emphasized that spatial form in a person's mind is the result of society and culture. Thus Durkheim brought the concept of society into the discussion of space. Kant's intuition became the result of society, which creates and shapes spatial forms in

[56] Steven Lukes, *Emile Durkheim: His Life and Work: A Historical and Critical Study* (New York: Harper and Row, 1972), 54-58.

person's mind. Spatial form in the mind are neither right nor left, up nor down, north nor south, etc., it is the result of society forces rather than pure intuition. Left and right, up and down, north and south, all have a particular valence under the influence of society and culture. An example is from the cardinal orientation in the narrative about Israelite tribes settled around the tabernacle (Num 2:1-3:51) where the cardinal orientation is highlighted because it ordered the tribes around it.[57]

In traditional China, south is *yang*, since the ruler facing south can receive the full rays of the noon sun. For this reason, the front of the body is also *yang* and the area behind the body is *yin.*[58] Because when the ruler faces south, his left side is the place of sun, then his left side is *yang*, and his right side is *yin.*[59] Space in these cases is hierarchically arranged. Social forces, instead of intuition, result particular classification of orientations.

From the beginning of 20th century to the 1970s when the "quasi-spatial turn" occurred, there were some discussions of space in Gaston Bachelard. Bachelard analysed the complex connection between personal attachments to particular places. In his *The Poetics of Space*, he concerns himself mainly about the "inner space" of objective things in the perspective of Phenomenology and his special view of "material imagination".[60] From Bachelard's perspective, space exists in the poetry as "image". For this kind of poetic image, Bachelard discusses space and how we live in space, how dwelling and space affect us and provide a deeper, more insightful relationship with space.

Yi-Fu Tuan is a humanist geographer who discusses space in terms of the connection of humanist geography and space. He interprets space in terms of humanism, emphasizing the human experience and psychology, ethics in geography studies. For example, in his work "*Topophilia: A Study of Environmental Perception, Attitudes, and Values*", he argues that the human senses like vision, hands and the tactile senses, hearing, and smell are very important for the perception of space. The human psychological structure is significant to interpret the space. He also illustrates how humans change their attitude to a variety of familiar natural

[57] See also George, *Israel's Tabernacle as Social Space*, 79-82.

[58] Marcel Granet, "Right and Left in China," in *Right and Left: Essays on Dual Symbolic Classification* (ed. Rodney Needham; Chicago: University of Chicago Press, 1973), 49.

[59] Tuan, *Space and Place*, 44.

[60] See Bachelard, *The Poetics of Space*, 102, 127, 206.

landscapes such as sea, mountain, desert in the history, and how humans can give a religion-aesthetic attitude to these natural landscapes.[61]

However, it was not until Foucault in the 1970s that the critical spatiality was studied as a discipline. Though Foucault rarely discusses space *directly*, his discussions of specific sites such as schools, hospitals, libraries, and cities have numerous implications and insights for conceptualising space. Two cases are frequently cited by geographers, philosophers, and sociologists. One is the "panopticon", the other is the article "Of other spaces: Utopias and Heterotopias" which was written in 1967 and published in the 1980s.[62] In this article Foucault explores the notion of heterotopias. What is heterotopia? It is a space different from the space that we experience in daily life. Foucault puts it this way: "those who are endowed with the curious property of being in relation with all the others, but in such a way as to suspend, neutralize, or invert the set of relationships designed, reflected or mirrored by themselves."[63] These spaces, or better places, linked to all others but contradicting them as well, for example, the garden. The garden can symbolize the cosmos, yet it contradicts the cosmos because it is so tiny.[64] The Museum is also a heterotopia, it exhibits different things from different times at different places, it is, however, at the same time beyond places where those things come from. There are six principles systematically demonstrated in "*Of other spaces*", such as "there is probably not a single culture in the world that is not made up of heterotopias", "they have, in relation to the rest of space, a function that takes place between two opposite poles." A boat is also a kind of heterotopia since it has no position, but it travels from one position to another position. The tabernacle is also a heterotopia, since the essential characteristic of the tabernacle is portability.[65]

However, it is not Foucault's heterotopia, but rather his idea that space is influenced deeply by politics that biblical scholars intend to apply for the study of biblical space. Space is controlled by power of knowledge and discourse. Therefore, space's distribution, arrangement and design reflect power. Space is important when exploring the relation of knowledge and

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[61] Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 98-128.

[62] Soja, *Thirdspace*, 154.

[63] See Foucault, "Of other Spaces: Utopias and Heterotopias," 22-27.

[64] For the discussion of how place is related to the symbol, and about the role of symbol in social structure, see Jonathan Smith, *Map is Not Territory*: *Studies in the History of Religions* (Leiden: E. J. Brill, 1978), 129-46.

[65] For the portability as an important characteristic of tabernacle, see George, *Israel's Tabernacle as Social Space*, 75-79.

power because space is "the order of things". The order of things is the system of relations between people and objects (including space). Space suggests how those relations are perceived, conceived, and therefore controlled.[66]

Lefebvre elaborates further the idea of relation between space and society, history and politics. His contributions have two aspects: one is the concept of the "production of space"; the other is the nature of the production of space: "the trialectic of space". The "production of space" views space as social produced. Space is material, not abstract as Kant suggests; it is also not as Durkheim's space formed by society, it is perceived by Lefebvre as a product, that's, the space is a commodity influenced by forces of production. This product, however, is not as the same as the other products. Lefebvre puts it this way: "(Social) space is not a thing among other things, nor a product among other product: rather, it subsumes things produced, and encompasses their interrelationships in their coexistence and simultaneity-their (relative) order and/or (relative) disorder."[67]

Generally speaking, production includes the production of the spiritual, religion, art, and music as well as the production of material such as roads, bridges, and parks. What Lefebvre emphasizes is the material aspect of space and explores how material space reflects the elements of society and production. For instance, Lefebvre concerned in modern society with how natural space is transformed or produced by modern techniques. Although the design of a building by an architect seems politically neutral; it is still controlled by certain social conditions. How does space reflect the mode of production? To Lefebvre such a question is like talking about the connection between space and politics. Although Lefebvre emphasizes the spatiality of society, he always analyses space in its historical context, which implies a historical spatiality. Discussing space is therefore discussing the different kinds of space at different historical times, as building roads in the medieval period has various connections with knowledge, culture, and socio-economic conditions at that time. Accordingly, discussing

[66] The relation between power and knowledge is an important theme in several works of Foucault, see e.g., *The Order of Things: An Archaeology of the Human Sciences* (New York: Panteon, 1971); idem, *The Archaeology of Knowledge, and The Discourse on Language* (trans. A. M. Sheridan Smith; New York: Pantheon, 1977); idem, *Discipline and Punish: The Birth of the Prison* (New York: Pantheon, 1977).

[67] Lefebvre, *The Production of Space*, 73.

the production of space means discussing how productive forces and production relations at different historical periods determined different kinds of space.[68]

What is the relation between material space and mental space? As many scholars tried to discuss beyond the distinction between absolute space and relative space, so Lefebvre, through his "the trialectic of space", tried to discuss beyond the binary of material space and mental space.[69] On the basis of the concept of the production of space, Lefebvre argues that there is a third kind of space: lived space, in which we live, experience and practice things. Thus space can be divided into material space, mental space and lived space. Lefebvre uses many different terms for each throughout his work "*The Production of Space*". Sometimes perceived space, conceived space, lived space; or spatial practice, representations of space and spaces of representation; and sometimes material, mental and lived. All these terms, however, indicate respectively the material, mental and lived space.

Material space emphasizes the material aspect of space, as a statue, a square, a temple or a church. These spaces can be experienced or observed. The spatial practice implies the function of space. Material space is essentially connected with the function of space, which implies how people transform and produce space for living in it. Mental or conceptual space indicates the space that exists in our minds. It is imagined space, as with the design of church, the plan of a temple or a map of a city, or a building described in the text. They are produced by our minds and may also be measured. Mental space examines how to use signs indicating space. For example, mental space discusses how to divide a city into the industrial area and the other areas. Such conceptual division is the representation of space. Lived space is socially experienced space. People can adjust to different space because lived space is formed by people thorough symbols. People can construct or transform the meanings of space in order to live comfortably and naturally. The meaning and sense of lived space are given by culture and society.

Following Lefebvre, Soja redescribes three kinds of space, suggesting his "trialectic of spatiality".[70] Soja redescribes spatial practice as the first space and terms representations of space as the second space, argues that they are the dominant space, which are tied to the

[68] Lefebvre, *The Production of Space*, 31. For the discussion of the relation of social space and mode of production, see 32.

[69] See ibid., 31.

[70] Soja, *Thirdspace*, 53-82.

relations of production and the order or design.[71] Accordingly the second space represents power and ideology, control and surveillance. Spaces of representation, the space most interesting to both Lefebvre and Soja, embody complex symbolisms. This space is termed by Soja as the third space. It is the lived space of "inhabitants" and "users", put in other words, the people who experience it. The difference between Lefebvre's lived space and Soja's the third space is that Soja concerned more about the *practices* of the third space. This space is the terrain for the generation of "counterspaces", spaces of resistance to the dominant order from their subordinate, peripheral or marginalized positioning. He insists that the third space is socially constructed through social practices. Thus Soja's space is apparently a more action-oriented and politicized ontology and epistemology of space. All demonstrate that the third space or the symbolic space is the result of social practices.

To sum up, in the 20th century, especially from the 1970s, "critical spatiality" has been developed by scholars from different disciplines such as philosophy, anthropology, sociology, geography, and historiography. Critical spatiality is more concerned with the social and cultural nature of space, exploring how space becomes rich and complex through social practices and social forces. For various spaces in the Hebrew Bible, the land of Israel, Jerusalem, the Temple, or the tabernacle, "critical spatiality provides scholars with a means of examining and analysing such spaces in terms of the social practices and forces that created them."[72] The trialectic of space by Lefebvre and Soja provides a useful analytical framework to understand the critical spatiality and therefore it is of concern to biblical scholars.[73]

3. Narrative Space

In his work "A Bakhtinian Reading of Narrative Space", William Millar argues that narrative space is one of the tools available to an author in the construction of a rhetorician of a

[71] Ibid., 67.

[72] George, "Space and History: Siting Critical Space for Biblical Studies," 29.

[73] For the application of trialectic of space in Biblical studies, see e.g., George, *Israel's Tabernacle as Social Space*; or James W. Flanagan, "Ancient Perceptions of Space/ Perceptions of Ancient Space," in *Mappa Mundi: Mapping Culture/ Mapping the World* (ed. Jacqueline Murray; Working Papers in the Humanities 9; Windsor: Humanities Research Group at the University of Windsor, 2001), 1-18.

rhetorical strategy designed to persuade an audience toward a particular idea.[74] In this section, I shall explore how narrative space reflect the social space; and the relation between narrative space and social space.

How does narrative space reflect the social dimension of space? Exposition, argumentation, description, and narration are four basic rhetorical modes in literature. These elements are usually interrelated. For example, there can be argumentation in an exposition; also the narrative usually has numerous descriptions. As one of the basic rhetorical modes, narrative is any account of connected events, presented to a reader or listener in a *sequence* of written or spoken words, or in a sequence of moving pictures. Narrative has some basic elements such as time or plot, place, character, events, cause and consequence. Among them, time has the closest relation with narrative, because the events necessarily happen in time. Compared to time, the descriptions of place in narrative strengthen the attractiveness and expressiveness of narrative. As in Exod 13:21-22; 14:21-22 demonstrating the miracle of God; and all the environmental description for God's theophany, as in Exod 3:1-2; 13:21-22; 19:16-25. These spatial descriptions strengthen the attractiveness and expressiveness otherwise are only ordinary words of a certain narrative, therefore the space can be seen vividly and readers feel that they are personally in the scene. According to this, space is generally seen as the scene, which is only a background for events. Readers can also trace the plot without reading these spatial descriptions. Thus the relation between narrative and space has not carried weight.

However, emphasizing that time is more essential than space does not mean space is not important, because events also necessarily develop in space as well. For example, even the word "he stretches his arm" implies a space. The plot not simply involves time, it also involves space, and after all, "it includes routes, movement, directions, volume, simultaneity, etc., and thus is an active partner in the structuring of space in the text."[75] In some stories, the plot is space oriented. For example, in the patriarchal narratives and in the travel of Abraham and Jacob, the space is essentially connected with the plot, one consequence of the space oriented plot is showing readers the scale of the promised land (Genesis 15). Furthermore, even in stories that are not space oriented, space can also become an essential element.

[74] See William R. Millar, "A Bakhtinian Reading of Narrative Space and its Relationship to Social Space," in *Constructions of Space I—Theory, Geography, and Narrative*, 130.

[75] Zoran, "Towards the Theory of Space in Narrative," 314.

Bakhtin's "chronotope" and Frank's "spatial form" are the first theories which systematically analysed space in literature. In 1930s, Bakhtin developed the theory "chronotope" to analyse how time and space together play a role in narrative. In Bakhtin's theory, space is highlighted as much as time:

> In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history.[76]

In narrative, space must be transformed into time. Also, the narrative develop in time cannot reflect all aspects of space, some aspects are described in detail, some, however, are just mentioned casually, encouraging readers to complete the whole construction of space and it appeals the participation of readers.

The "spatial form" of Frank is a different theme from Bakhtin's chronotope. In his classical essay "Spatial Form in Modern Literature", Frank conceptualizes "spatial form" and provides a frame for scholars discussing the spatial structure of text. Consider several modern poems and novels, in which the traditional narrative logic is interrupted frequently, therefore the sense of sequence is no longer as clear as in earlier literature. Furthermore, modern novelists and poets juxtapose various independent images and phrases together in narrative. Thus it is the spatial interweaving of images and phrases independently of any time-sequence of narrative action.[77] There are two ways of juxtaposition or analogy: one is putting the different images together; the other is juxtaposing similar images by flashback or montage. The form resulted from such juxtaposition or analogy is a kind of spatial form. In James Joyce's *Dublin*, to build up a sense of Dublin as a totality in the reader's mind, the author interrupted the sequential relation of events and characters, using numerous flashback and montage to make independent events and characters refer to each other at the same time. For this reason, these events and characters must be juxtaposed with one another and perceived simultaneously to

[76] See Bakhtin, "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics," (1937-38), 84-254.

[77] See Frank, "Spatial Form in Modern Literature," 3-66.

be understood.[78] In the case of Proust, the author also used spatial form arising from an attempt to communicate the extratemporal quality of his revelatory moments.[79]

After the 1960s when literary study was influenced by the "spatial turn" happening in other disciplines, scholars increasingly started to pay close attention to the spatial aspect of literature. In contemporary studies, spatial theory and literature interweave more and influence each other significantly. Spatial theory is applied to examine the significance of the interactions between space and society, "literature" as an important product of society is necessarily influenced by space. Narrative space in this intellectual context is further developed. To explore further the complicated nexus between the social space in the narrative and the external social space of author, the work of Lefebvre and Soja offer us more refined categories with which to understand the dynamics of space. Narrative space by Lefebvre and Soja is defined as the conceptual or second space, which is composed by text, and signs. It is space which is narrated, while social space is a metaphor for the location, context, and atmosphere in which people practice; and social space also may be treated as abstract as the relations between people.[80] Then how is this social dimension of space reflected by narrative space?

Writing itself is a symbolic action trying to give symbolic meaning to the words written. It is reasonable to say that every word in a narrative has symbolic meaning. It is difficult to analyse how conceptual space reflects physical space. All spaces in a narrative are from the author's mind. For biblical studies, there is another difficulty: the sites mentioned in the Hebrew Bible are almost non-existent today. However, this does not mean that we cannot trace physical space through narrative. The physical aspect of space must be transformed by the authors' imagination. We still can trace the physical aspect or read directly of the physical aspect of space from the conceptual space in narrative. To be sure, we should take into account three aspects of space at once.

[78] See ibid., 16-21.

[79] See ibid., 21-28.

[80] See Catherine Emmott, "Constructing Social Space: Sociocognitive Factors in the Interpretation of Character Relations," in *Narrative Theory and the Cognitive Sciences* (ed. David Herman; Stanford, Californian: CSLI, 2003), 295-321.

Then how does narrative space reflect the social dimension of space? I will discuss this question in the present thesis. At this point I suggest there are three aspects to consider the connection between narrative space and social space:

1, physical space described in a narrative include the landscape, motion, places, locations, borders, and settings. When these physical spaces are described, they must be transformed by the authors' minds. Words are the tools to transform physical space into narrative. Readers must therefore trace physical space through the words that imply physical space, such as length, width, and height.

2, conceptual space in the description of physical space. Conceptual space concerns with questions such as whether the dominant perception of space is reflected in narrative, and what narrative effect does it have? Concept space as reflected in texts may be from a group's mind, or from an individual's mind, but results from social forces.

3, symbolic space. Symbolic space analyses in what cultural and social context symbolic meanings are given, figures out the symbolic meanings of spaces through physical space, explores how physical space and symbolic space combine together in conceptual space. In many cases, "abstract notions are often viewed using metaphors from physical domains".[81] The physical distance can symbol the abstract distance, for example, in Judge 4:5 the motion verbs "sit" and "rise" used in the description about Deborah symbols a role conversion.[82] On the basis of it, readers should analyse how symbolic space is given by certain group or individual in a certain cultural context, and if this symbolic space is filled with the protestation, or it helps to strengthen the social dominant perception of space?

[81] Ibid., 315.

[82] Meir Sternberg, *The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading* (Bloomington: Indiana University Press), 332-33.

Part B

I. Space in the Priestly Texts

This section introduces the formation and development of the Priestly texts in the Pentateuch. The structure, theme, content and date of the Priestly texts will be clarified. The historical and social context of Priestly texts will also be discussed, since the social space can be inferred from it. Some basic characteristics of space narrative in Priestly texts will then be analysed, and I shall argue that space is a fundamental element in Priestly texts and that social space is well reflected in Priestly texts.

1. Structure of the Priestly Texts

Since the 18th century, the different designations of God, in Pentateuch, Elohim and YHWH, attracted the attention of scholars, who attempted to identify different sources in Pentateuch. The discipline of source criticism was formed gradually on this basis.[83] Julius Wellhausen in the late 19th century established a model of source criticism which has provided the predominant literary approach to the study of Genesis and the Pentateuch in the biblical scholarship for more than two hundred years.[84] According to the model of source criticism, through the different use of designations for God, parallels, repetitions, doublets, contradictions in the Pentateuch, four independent sources: the Yahwist (J), the Elohist (E), the Priestly Document (P), and Deuteronomy (D) can be identified. The identification of

[83] See Joseph Blenkinsopp, *The Pentateuch: An Introduction to the First Five Books of the Bible* (New York: Doubleday, 1992), 4-9.

[84] Ibid., 9-12.

JEPD sources in the Pentateuch has provided some valuable insights into the history of the composition of the Pentateuch.

However, whether JEDP sources are original documents and even whether the overall theory of source criticism is correct are debated issues within the biblical scholarship. By now only Priestly Document and Deuteronomy can be identified clearly,[85] the texts traditionally assigned to the sources J, E, and D are increasingly identified as a large literary block without distinctive differences and are more generally called non-Priestly texts. The identification of the Priestly document relies on its distinctive and uniform literary characteristics and its well-ordered structure. One of the structural characteristics of Priestly texts is the *toledot formula* in genealogy which is mainly used in the Priestly primeval history (Genesis 1-11), see Gen 6:9; 10:1; 11:10, 27; 25:12, 19; 36:1, 9, and once in the ancestral narrative (Gen 37:2). Another structural characteristic is the "overlapping system of cross-references".[86] Blessing and covenant are typical references, beginning from the creation, continuing through the making of a covenant with Noah after flood (Genesis 9), the blessing and making of another covenant with Abraham (Genesis 17), then again with Moses (Exod 6:2-8), before ending with the glory of YHWH's entry into the tabernacle (Exod 25:8; 29:45-46; 40:34).

The beginning of the Priestly texts is generally seen in Genesis 1. Where the original Priestly document ends is very controversial.[87] Traditionally Deuteronomy 34:1; 7-9 has been seen as the ending.[88] Nonetheless, recent research indicate that Deuteronomy 34 cannot be entirely classified as a Priestly text. The language it employs is both Priestly and Deuteronomistic.[89] Another earlier influential theory is that Joshua marks the ending of the Priestly texts.[90] This theory is not persuasive either. The more reasonable place to locate the

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[85] See Jan Christian Gertz, Angelika Berlejung, Konrad Schmid, and Markus Witte (ed.), *T&T Clark Handbook of the Old Testament: An Introduction to the Literature, Religion and History of the Old Testament* (New York: T&T Clark International, 2012), 253-56.

[86] Ibid., 294.

[87] See ibid., 298.

[88] See e.g., Christian Frevel, *Mit Blick auf das Land die Schöpfung erinnern: zum Ende der Priestergrundschrift* (HBS 23; Freiburg im Breisgau: Herder, 2000).

[89] See Gertz, et al, (ed.), *T&T Clark Handbook of the Old Testament*, 298; or Konrad Schmid, *The Old Testament: A Literary History* (trans. Linda M. Maloney; Minneapolis: Fortress Press, 2012), 165-66.

[90] See Norbert Lohfink, *Studien zum Pentateuch* (SBAB 4; Stuttgart: Verlag Katholisches Bibelwerk, 1988), 213-53; Ernst Axel Knauf, "Die Priesterschrift und die Geschichten der Deuteronomisten," in *The Future of the Deuteronomistic History* (ed. Thomas Römer; BETL 174; Leuven: Leuven University Press, 2000), 101-18.

ending of the Priestly document is the Sinai pericope. Judging from the cultic laws given at Sinai, the tabernacle is the purpose of cross references in the Priestly texts. Also, there is a striking literary *inclusio* between the narrative of creation and Sinai pericope: Gen 1:31a and Exod 39:43a.[91] After the original ending of the Priestly document at Sinai pericope, the original Priestly text was gradually extended to Leviticus 26. Correspondingly, the Priestly texts can, on the whole, be divided into the original independent texts (P^g) and additions to them (P^s):

P^g in Genesis:

The Creation of Heaven and Earth: 1:1-2:3;

Toledot of Adam: 5:1-27, 30-31;

Flood and Covenant with Noah: 6:9-22; Gen 7:6, 11, 13-16a, 18-21, 24; 8:1a, 2a, 3b-5, 13a, 14-19; 9:1-17;

Toledot of Noah's Sons: 10:17, 20, 22-23, 31-32;

Toledot of Shem and Terah: 11:10-32, 12:4-5; 13:6, 11-12; 16:1, 3, 15-16; 19: 29; 21:1-5; 23:1-20; 25:7-11;

Covenant with Abraham: 17:1-27;

Toledot of Ishmael: 25:12-17;

Toledot of Isaac: 26:19-20; 26:34-35; 27:46; 28:1-8; 31:18; 33:18; 35:6, 9-13, 15, 22-29;

Toledot of Esau: 36:1-14;

Toledot of Jacob: 37:2; 41:46; 46:6-27; 47:27-28; 48:3-6; 49:1, 29-33; 50:12-13-Exod 40:34.

P^g in Exodus:

Israel in Egypt: Exodus: 1:1-7, 13-14;

[91] See Schmid, *The Old Testament*, 145.

Call of Moses: 2:23-25; 6:2-30;

Plagues and Exodus: 7:1-13, 19-22; 8:1-3, 11-15; 9:8-12; 11:9-10; 12:1-20, 28, 40-51;

Miracle at the Sea and Wilderness: 14:1-4, 8-10, 15-18, 22-23, 26-29; 15:22, 27; 16:1-3, 6, 8-27, 32-35; 17:1;

Foundation of the Cult at Sinai: 19:1-2; 24:15-18; 25:1-40; 26:1-37; 27:1-21; 28:1-43; 29:1-46;

Building of the Tabernacle and Entrance of YHWH's Glory into the Sanctuary: 40:1-38.[92]

P^s in Exodus and Leviticus:

Incense Altar, Sabbath Celebration: 30:1-38; 31:1-18;

Report of Completion of Directives from Exod 25-31; 35:1-35; 36:1-38; 37:1-29; 38:1-31; 39:1-43;

Cultic Laws: Leviticus 1-15;

Day of Atonement: Leviticus 16;

Holiness Code: Leviticus 17-26.

Probably, the Priestly document is originally and independent literary source, since most Priestly texts can be understood independent from the non-Priestly parallel texts and can be read on their own. Such typically independent Priestly texts include Genesis 1, the Priestly flood narrative of Genesis 6-9, and Exod 2:23-25; 6:2-30. Whether the Priestly texts were originally independent or not, their author(s) were familiar with the pre-Priestly tradition.[93] The Priestly texts to some degree redefined and refined older traditions to suit their own

[92] According to Erich Zenger, the original Priestly document ends in Leviticus 9; according to Christophe Nihan, it ends in Leviticus 16. See Erich Zenger u.a., *Einleitung in das Alte Testament* (7th ed.; KST 1.1; Stuttgart: Kohlhammer, 2008), 159-75; Christophe Nihan, *From Priestly Torah to Pentateuch: A Study in the Composition of the Book of Leviticus* (FAT 2/25; Tübingen: Mohr Siebeck, 2007).

[93] See Gertz, et al, (ed.), *T&T Clark Handbook of the Old Testament*, 295-97.

circumstances. Their characteristics are accordingly reflected in the comparison of Deuteronomistic tradition, the Near Eastern literary and the older Israelites cultic traditions.

2. Important Concepts Reflected in the Priestly Texts

The Priestly texts can be structured into three sub-units within the overall Priestly Document: the first is from Genesis 1, the narrative of creation, to Genesis 6-9, the flood narrative, the second is from Genesis 9, the blessing and covenant with Noah, to Gen 10-11, the dispersal of the descendants of Noah, the third is from Genesis 17, the blessing and covenant with Abraham to Exod 40:16-17, 33b, 34 the entrance of glory of YHWH into the tabernacle (Exod 25:8; 29:45-46; 40:34). Most of these narratives focus on the salvation history of Israel. The salvation history developed through God's pre-planned actions is emphasized by narrative characteristics, such as a well-ordered structure and the use of repetition. On the basis of three divisions of the Priestly texts, there are three significant characteristics of Priestly texts' important concepts.

The first characteristic is emphasizing the order and structure of world. This characteristic is reflected in Genesis 1, where the world is well structured. Their narratives about the *toledot* also reflect the emphasis of the order. One reason for the emphasis of the order and structure is probably because of their narrative purpose, namely properly keeping the cult and emphasizing the purity of worship.

The second feature is the development of universalism. In the pre-Priestly cult tradition in the Hebrew Bible, there are traces of polytheism (see, e.g., Deuteronomy 32). Polytheism is generally associated with the worship of locative deities. Thus it is not strange that there are numerous places of worship mentioned in the Hebrew Bible. However, after the fall of Samaria at 722 B.C.E., monotheism, specifically speaking exclusive of Yahwism, developed gradually, as the result reforms carried out by Josiah aiming to centralize worship (622/621 B.C.E.). At the same time, universalism developed alongside monotheism as well. Besides monotheism, another important reason for the development of universalism is the influence of Persian religion. In Persian culture, the Zoroastrian cult believes that Ahura Mazda created the

cosmos, humanity,[94] and is able to influence the different nations[95] (cf. the similar notion of YHWH in Isaiah 40-55, where the relationship between Israel and the other nations is described: YHWH controls all the nations in the world, while he has particular relationship with Israel). The Priestly cosmic view of deity as "God in heaven"[96] is probably reinforced by this tradition. The de-centerd world of the Persian era may also influence the Priestly view of God's residential place. Nowhere in the Priestly texts can we infer exactly where God is. God is omnipotent and the portable tabernacle is only the place in the world he residents. In the pre-Priestly tradition, God is closer to humanity. In the Priestly texts God becomes more abstract. The universalistic tendencies of the Priestly texts can be also clarified through the comparison with the Deuteronomistic tradition, in which the centralized worship is emphasized. In the Priestly texts, God is beyond the scope of human's living place. God has no place, he only has space.

The third characteristic of the Priestly texts is their positive salvation theology. This theology can be inferred from the comparison with the Deuteronomistic traditions. Priestly texts oppose the covenant theology of the Deuteronomistic Sinai pericope, where Moses emphasized the connection between the law and covenant in his speech to Israelites. According to the covenant in Deuteronomy, Israel is the chosen people of God. They have the promise of blessings from God their one and only God. As long as the Israelites are faithful and obedient to God, God will give land and prosperity to them. Disobedience will lead to curses and punishment. In the Priestly texts, the covenant between God and Israel became unconditional. The Israelites should be faithful and obedient to God, God gives them blessing of land and prosperity. However, unlike the tradition of Deuteronomy, the covenant of God with Israelites is unconditional and irreversible. God still blesses Israelites even in the face of

[94] The description of Ahura Mazda as the creator of cosmos and humanity is shown in e.g., "Darius' Inscription at Naqshe Rostam" 1 (DNa & 1): "A great god (is) Auramazda, who created this earth, who created yonder heaven, who created man, who created happiness for man, who made Darius king, one king of many, one lord of many." See Amélie Kuhrt, *The Persian Empire: A Corpus of Sources from the Archaemenid Period*, vol II (London: Routledge, 2007), 502.

[95] This characteristic is extensively reflected in "Bihistun inscription", see Kuhrt, *The Persian Empire*, vol I, 141-51.

[96] For a discussion of the connection between "God" and "heaven" in the literature of the Second Temple period, see Konrad Schmid, "Himmelsgott, Weltgott und Schöpfer: 'Gott' und der 'Himmel' in der Literatur der Zeit des Zweiten Tempels," in *Der Himmel* (ed. Dorothea Sattler and Samuel Vollenweider; JBTh 20; Neukirchen-Vluyn: Neukirchener, 2006), 111-48.

guilt. This thought is probably strongly connected with their pro-Persian attitude which is an anti-Deuteronomistic tendency of the Priestly texts.

3. Composition Date of the Priestly Texts and their Social Locus

The overall framework of the Priestly texts is usually dated to exilic or post-exilic period, i.e. 6th century B.C.E. or later.[97] This can be broadly inferred from Priestly texts' structure, theme, content and their social locus. First, in terms of structure, the Priestly texts function as a bridge between numerous pre-Priestly texts. They put them together in their frame. Since Wellhausen, non-Priestly sources have already been dated to an earlier period. Gradually the Priestly texts became the basic part of Pentateuch.[98] Thus the Priestly texts cannot have been written too early.

Second, the composition of the Priestly texts can be dated especially through the comparison with the themes in Deuteronomy. The Priestly texts anticipate most of the characteristics of demanded by Deuteronomistic tradition. The key theme is that of only worshipping YHWH at one chosen cultic location. The Priestly texts seem to accept this theme and develop it further in their own way. Furthermore, the Priestly texts also developed the monotheism emphasized in Deuteronomy. As a result they demonstrate their monotheism-universalism. If the Priestly texts were written after the Deuteronomic tradition, which probably originated from around the end of 7th century B.C.E. and the beginning of 6th

[97] The date of the Priestly document is a matter of debate. For the date of the Priestly document in the exilic or early Persian period, see e.g., Schimd, *The Old Testament*, 164-70; Knauf, "Die Priesterschrift und die Geschichten der Deuteronomisten," 101-18; Reinhard G. Kratz, *Die Komposition der erzählenden Bücher des Alten Testaments* (UTB 2157; Göttingen: Vandenhoeck& Ruprecht, 2000), 247-48; Gertz, et al, (ed.), *T&T Clark Handbook of the Old Testament*, 299. For the date of the Priestly document in the pre-exilic period, see e.g., Avi Hurvitz, "Dating the Priestly Source in Light of the Historical Study of Biblical Hebrew. A Century after Wellhausen," in *Lebendige Forschung im Alten Testament* (ed. Otto Kaiser; Berlin and New York: Walter de Gruyter, 1988), 88-100; idem, "Once Again: The Linguistic Profile of the Priestly Material in the Pentateuch and its Historical Age. A Response to J. Blenkinsopp," *ZAW* 112 (2000), 180-91; Mehahem Haran, "Behind the Scenes of History: Determining the Date of the Priestly Source," *JBL* 100 (1981), 327-30; Richard E. Friedman, *Who Wrote the Bible*? (San Francisco: Harper, 1987), 161-216.

[98] See Schmid, *The Old Testament*, 164-65.

century B.C.E. (i.e. the late pre-exilic period), then the Priestly texts would have been written after 7th century B.C.E.

Third, the same conclusion can be reached in terms of content. Nowhere outside the Pentateuch mentions elements from the Priestly texts until the books Chronicles and Ezra-Nehemiah, which were probably written later. The Priestly texts also demonstrate their connection with the book Ezekiel. Consequently, the Priestly texts probably have been written in the exilic period or post-exilic period.

Social locus is another important means of dating the writing of the Priestly texts. The themes and content reflect Persian society and culture. For example, the universalism implied in the Priestly primeval history may be influenced by the multiculturalism in the Achaemenid Empire (550-330 B.C.E.).

From the analysis above, it is noteworthy that the composition of the Priestly texts is closely connected with the Babylonian Exile and post-exile period in Persia. Exile became the context and social locus for Priestly writings. This section will make a brief review of Babylonian exile and Persian period in order to see how they probably influenced the space narrative in the Priestly texts.

Since the mid-8th to the mid-6th century B.C.E., the small kingdoms in the southern Levant experienced a very hard time at the hands of two Mesopotamian empires, first the Assyrian (935-612 B.C.E.), and then Babylonian Empire (626-539 B.C.E.). Among the small kingdoms was Judah, which was controlled by the Assyrians and the Babylonian respectively. The Israelites had "miraculously" survived under the control of Assyrian and Babylonia, and furthermore, preserved their special ethnic character. When we examine carefully the reasons for and contexts of their survival, however, we find the fact that Judah could survive is not so miraculous. Rather it is a logical and to some extent natural result. Among various reasons, the regional policy of Babylon towards Judah is significant. In the case of the Assyrians, deportation could be seen as a process of assigning new space to Israelites. Some were deported to the new place, while the others who remained in the land also faced a new space—in which many new relations were produced. The scattered Israelites had no choice but to accept the new local space, without bringing their former spatial relationship into this new space. We shall see later that this is very different from the spatial relationship in the Babylonian exiles.

According to the Hebrew Bible, there were three deportations by Babylonia: 598/597, 587/586, 582 B.C.E. (Jer 52:30, 40:5-43:7). Unlike the Assyrians, the Babylonian monarchs did not make use of population exchange as a tool of imperial rule. To administer those Judeans still on the land, a native Judean, from a prominent Jerusalem family and formerly in the royal service, Gedaliah son of Ahikam, was appointed governor of Judah, with his headquarters in the city of Mizpah, just north of Jerusalem.[99] This appointment also reflects the different mechanism of Assyrian and Babylonian empire. We see that this new space was not arranged for the people from other places. Rather, there is just a substitute government in a new center which is not far from Jerusalem. If space is not a simple place, but rather a conjunction of social relations, the space in Judah was not changed radically, even though the land was destroyed and burned. The people who remained in the land were able to maintain their ethnic unity as before, without being absorbed into a totally strange new space. Thus they were not in the same situation as northern Israel, in which ethnic unity was changed by force in a new space.

As a concept of national unity, Judah was preserved. When we talk about Babylonia trying to maintain and acknowledge Judah as an important vassal state, however, this does not mean that Babylonia had nothing to do with the natives. On the contrary, the Hebrew Bible gives us a strong impression of being an "abandoned land", saying that almost all of the people were deported to Babylonia or elsewhere. The exile thus began. In the discussion of scholarship, "the empty land" gradually became a myth. Most think that 2 Kings 24-25, 2 Chronicles 36, and the book of Jeremiah, which are main biblical sources for the events leading up to the exile are more ideological than historical. On the one hand, in terms of rhetoric, the accounts of the conquests of Jerusalem and Judah during the reigns of Jehoiaikim, Jehoiachin, and Zedekiah by Nebuchadnezzar fits the literary structure underlying Assyrian and Hittite accounts; on the other hand, during this period some theological speculations such as the restoration flourished. Thus the accounts of "the empty land" can be invented by "the holy race" as a justification for the return to Judah in order to upgrade the returnees status to true Israel and to justify and legitimize the takeover of the land from the "aboriginal occupants of the land", with the pretence of having come to Judah when it was empty of inhabitants.

[99] Mordechai Cogan, "Into Exile," in *The Oxford History of the Biblical World* (ed. Michael D. Coogan; New York: Oxford University Press, 1998), 356.

The majority of scholars now assume that "most of the population" remained in Judah.[100] According to Jer 39:8-9, "The Chaldeans burned the king's house and the houses of the people, and broke down the walls of Jerusalem. Then Nebuzaradan the captain of the guard exiled to Babylon the rest of the people who were left in the city, those who has deserted to him, and the people who remained." What we can be sure of here is that the Nebuchadnezzar deported a part of the people from Judah. These people are likely to have been the royal family, the upper class, and some artisans. Thanks to archaeological discoveries showing that many cities continued to develop without being destroyed in the follow years, today we know that the majority of Judeans were probably not exiled.

In 538 B.C.E. Cyrus II (558-530 B.C.E.) permitted the Jewish people to return to Palestine and rebuild the temple. At that time, the Israelites had been scattered in different places. Thus there were Jews in Babylonia, Jews in Persian, Jews in Egypt, Jews in Samaria, Jews in Judah. Scholars agree that that the Persian period was a critical period for the formation of Pentateuch. The concept of "Israel" also changed in the Persian period. "Israel" was no longer seen as a political unity, but became a multicentric people identified foremost by ethnicity. Persian culture may also have influenced the Hebrew Bible in many aspects. The Jews whether in the Diaspora or the Levantine homeland, were likely to also have been influenced by Persian culture, though there is little evidence to show the influence of Persian culture on Israel, especially in comparison with the Hellenistic influence.[101] Another point we should pay attention to is that in this period theological speculations flourished. For instance, Genesis 1, a typical Priestly text, describes the universe as God's sanctuary, emphasizing sacred time (the Sabbath), as well as the structured cosmos[102]. In "Chronicles", "Ezra", and "Nehemiah", narratives base on the famous decree of Cyrus II, allowing part of Jews return to Jerusalem to rebuild the temple. With respect to this event, we should be cautious about the contemporaneous political context. It is known that Persian Empire allowed different regions to keep their own traditional cult and laws. Many nations in the Persian Empire were politically self-organizing. There was also some pressure on Cyrus to make such a policy. When Nehemiah returned to Jerusalem as a response to rebuilding the temple, though he

[100] The number of deportees is a matter of debate. Oded Lipschits suggests that this issue should be viewed according to different parts of Judah. See Oded Lipschits, *The Fall and Rise of Jerusalem: Judah Under Babylonian Rule* (Winona Lake: Eisenbrauns, 2005).

[101] See Mary Leith, "Israel Among the Nations," in *The Oxford History of the Biblical World*, 368-71.

[102] For the discussion of an *inclusio* between the creation of the world (e.g., Gen 1:31a) and the construction of the tabernacle (e.g., Exod 39:43a), See Schmid, *The Old Testament*, 165.

himself argued that it was based on moral reasons (Ezra 1), his main purpose was likely to increase his wealth and power.

A striking point in the Persian period is the growth of power of the priests, the Zadokite priesthood in particular.[103] The "Zadokite priestly families" perhaps influenced politics over the next few centuries. The high priest exercised the function of the king until the mid-2nd century B.C.E., the Hasmonean period. However, from Isaiah 55-66; Ezekiel 38-39; Isaiah 24-27; and Zechariah 9-14, we also can see protests against the Zadokite priesthood. Another group that we should not forget is the "post-exilic prophet", who are very different from the pre-exilic prophet. The former group is mainly critical of ritual; the latter group is concerned with the proper maintenance of worship. During the rule of Darius, in 520 B.C.E., the prophets Zechariah and Haggai advocated rebuilding the Temple. One of the characteristics of postexilic prophecy is that the maintenance of worship and prophetic speech increasingly follows liturgical forms used in public worship.[104] Nehemiah and Ezra are two significant figures for understanding the social-political situation of Palestine and of the exiles in the Persian period. According to the Bible, Ezra is a lawgiver and also a priest-scribe (Ezra 7:12). His commission is described as keeping the Law of the God of Israel and the law of the king, as well as distributing gifts and Temple vessels to the God of Israel "whose dwelling is in Jerusalem" (Ezra 7:14-15, 25-26). Ezra's main task, however, was resolving the problem of mixed marriage and defining the boundaries of Israelite ethnicity. Nehemiah was sent by the Persian Empire to build a city wall and an imperial fortress (Neh 2:8) outside Jerusalem. On the one hand, this task reflects the fact that the Persian Empire probably wanted to foster Judean loyalty; on the other hand, it demonstrates the high degree of religious authority of the Jewish people.

4. Narrative Space in the Priestly Texts

The concept of space in the Priestly texts has taken on increased interest for biblical scholars.[105] Space in the Priestly texts is mainly understood in terms of the connection

[103] See Leith, "Israel Among the Nations," 395-96.

[104] See ibid., 399.

[105] Gorman, *The Ideology of Ritual: Space, Time and Status in the Priestly Theology*; Johan Brinkman, *The Perception of Space in the Old Testament: An Exploration of the Methodological Problems of its Investigation,*

between the Priestly cosmos and temple, tabernacle.[106] Two significant features of space in the Priestly texts are clarified: order and classification. Studies of space in the Priestly texts focus on objective space or place, such as the tabernacle or the cosmos, as well as their structure, function and nature. Recently, under the influence of critical spatiality, and especially social space theory, scholars have started to discuss social space in the Bible. They also discuss around the status and function of priestly school in terms of sociology. One such striking discussion is Mark George's *The Tabernacle as Social Space* which represents a new direction in space studies in Priestly texts. On the whole, both traditional and more recent studies pay close attention to objective space or place as cosmos or, tabernacle, rather than to the connection between narrative and space. Furthermore, most studies on space in the Priestly texts focus on the Patriarchal narrative and Exodus, in particular the Sinai pericope. Here, conversely, I shall take Genesis 1 and Genesis 6-9 as examples in order to discuss the connection between narrative and space. In this section I shall consider the space of God, the space of humanity, and natural space: three distinct categories present in the Priestly texts. This will lay a foundation for the analysis of space in Genesis 1 and the Priestly flood narrative of Genesis 6-9.

4.1. God's Space

The space of God in the Priestly texts demonstrates "universalism". God has no specific place whether in the sky or on the earth. Though there is no clear indication about where God is, the prepositions indicate that God is in a high place. After God appeared to Abraham, God went up from (עלה) Abraham (Gen 17:22), and when God appeared to Jacob, he also went up from Jacob (עלה) (Gen 35:13). God, in his high place promises to control the whole earth and is ready to intervene the development of history. Narrative viewpoints also promise that God is in the high place. In Gen 1:29, God perceives every plant yielding seed that is on the surface of the earth as a whole from his perspective. This implies that the preposition "up" (עלה) establishes the conditions for God's controlling the whole earth.

Exemplified by a Study of Exodus 25-31 (Kampen : Kok Pharos, 1992); George, *Israel's Tabernacle as Social Space*.

[106] See note 14.

There is also no specific description of the residential space of God in heaven in the Priestly texts. This is different from some verses from Psalm 104[107]. At the beginning of Psalm 104, God has his own place in the sky: "He wraps himself in light as with a garment; he stretches out the heavens like a tent (עטה־אור כשלמה נוטה שמים כיריעה), and lays the beams of his upper chambers on their waters. He makes the clouds his chariot and rides on the wings of the wind." (Ps 104:2-3). In the Priestly texts, there are rarely descriptions of God's appearance. One of them is when he appears to the Israelites at Sinai: "Behold, the glory of YHWH appeared in the cloud." (Exod 16:10). Even so, it is not God himself but the glory of God that appeared in the cloud.

It seems that the Priestly texts are more concerned with God's dwelling place on the earth. There are verses illustrating that God lives among the Israelites on the earth: "that I may dwell among them" (Exod 25:8) and "And I will dwell among the sons of Israel and will be their God" (Exod 29:45) and "I may dwell among them" (Exod 29:46). The specific place where God dwells is not clearly mentioned. Rather the tabernacle is a place where God and Israelites "meet". God's glory also can enter into it (Exod 42-43). God's space on the earth mainly relates to the theophany. Such space reflects the fact that the distance between God and Israel is increasingly less is one of the thoughts that are found in the Priestly texts. The distance between God and humans can also be seen from the perspective of the revelation of God's name: God revealed himself to Noah as "*Elohim*", then revealed himself to Abraham, Isaac, and Jacob as *'el shadday*, then revealed himself to Moses by his name *YHWH* (Exod 6:2-3). Furthermore, Exod 2:23-25 implies that the distance between God and the Israelites is not metaphorical. God "heard" (שמע) their groaning and "saw" (ראה) them, and then took notice of them.

The distance between God and humanity is another kind of space. From the perspective of narrative, the distance between God and humanity can be illustrated by direct expression. This happens almost always through the appearance of God to Israelites. First he appears to the ancestors of Israelites, especially when he makes the covenant with Abraham (Gen 17:1), and then to Jacob (Gen 35:9-13).

[107] For the discussion of the cosmological view reflected in Psalm 104, see Thomas Krüger, "'Kosmo-theologie' zwischen Mythos und Erfahrung. Psalm 104 im Horizont altorientalischer und alttestamentlicher 'Schöpfungs'-Konzepte," *BN* 68 (1993), 49-74.

Indirect expression also effectively illustrates the distance between God and Israelites. The fact that Moses can speak "before" (לִפְנֵה) God (Exod 6:30) indicates a proximity between God and Moses. God's appearance to Moses (Exod 24:15), to the people of Israel (Exod 16:20; 24:15-18; 40:1-38) and the entrance of his glory into the tabernacle, all indicate the distance between God and the Israelites in terms of indirect narrative. In addition, through direct speech God himself emphasizes that he dwells among the Israelites (Exod 25:8; 29:45, 46).[108]

On the whole, God is everywhere and has no specific residence. The way in which his space is presented in the narrative emphasizes "universalism". He is the one and only God and travels freely in space. From the ancestors to Moses, from Moses to Israelites, he becomes closer and closer to the chosen people. There is no specific description of his appearance, until the Sinai pericope, where the glory (כבוד) of God is mentioned. Moreover, God controls the whole of space. Such power is promised by his "elevated" position, which is indicated by the use of prepositions, such as "up". His control of space is vividly reflected in the narrative of the Reed Sea (Exod 14).

4.2. The Space of Humanity

In the Priestly texts, human space can be classified as the space of humanity as a whole, the space of the ancestors, and the space of the Israelites. The space of humanity is mainly illustrated in the flood narrative. Human space in the Priestly flood narrative shows, both mythical and non-mythical characteristics. The most mythical places found in this narrative are the windows (ארבה) of heaven opened by God and Noah's ark. The windows of heaven may seem to be just a simple metaphor. However, in Isaiah 24:18 and Malachi 3:10, "the windows of heaven" is used as an idiomatic expression to claim that a thing could hardly happen even if the windows of heaven are opened by God. Accordingly, the windows of heaven can also be mythical. Noah's ark is mythologized in terms its function, but it is de-

[108] See Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981), Chapter 4: "Between Narration and Dialogue", 63-87. This chapter discusses the relation of narration time and narration. 1 Samuel 21 is taken as example to illustrate the relation between dialogue and narration, and between direct speech and indirect speech.

mythologized since it has real physical aspects.[109] This tension is caused mainly by the physical description of its spatial characteristics. The description of its length, width and height based on real physical space and geographical space (Gen 6:14-16). Its mythical aspect consists in the interrelation between its three decks and the structured cosmos of Genesis 1. Broadly speaking, the structured ark can be understood as representing structured cosmos of the Priestly texts. Thus the ark that is constructed on the basis of real physical principle is mythologized. The spatial narrative also strengthens the non-mythical characteristics of the flood narrative. The clear and accurate figures make the ark seem more real (Gen 7:20), and the use of verb such as "cover" (כסה) emphasizes the real physical aspect of flood. Nouns, such as "fountains" (מעינת) and "bow" (קשת) to describe the natural landscape also accentuate the real physical aspects of human space.

In patriarchal narrative, the plot is typically space-oriented. The plot is connected with space in the narratives about Abraham and Jacob. The connection between them can be summarized as:

> Abram's father Terah brought Abram, his grandson Lot, and his daughter-in-law Sarai *from* Ur of the Challdeans to *go into* the land of Canaan. When they *came to* Haran, they *settled* there (Gen 11:31).
>
> Abram took his wife Sarai, his nephew Lot, all the possessions they had accumulated and the people they had acquired in Haran, and they *set out for* the land of Canaan, and they *arrived* there (Gen 12:5).
>
> Lot chose for himself the whole plain for the Jordan and *set out toward* the east. Abraham still *lived in* the land of Canaan (Gen 13:11-12).
>
> God established the covenant with Abram, giving the whole land of Canaan as an everlasting possession to Abram and his descendants, giving Abram the new name Abraham (Gen 17:1-27).
>
> Sarai was buried *in* Hebron *in* the land of Canaan (Gen 23:1-20).
>
> Abraham was buried in Hebron, his sons Isaac lived near Beer Lahai Roi (Gen 25:7-11).
>
> Jacob, son of Isaac *went to* Paddan Aram (Gen 28:1-8).

[109] See Claus Westermann, *Genesis 1-11* (BK I/1; Neukirchen-Vluyn: Neukirchener Verlag, 1974), 562-63.

Jacob *went from* Paddan Aram *to* the land of Canaan. Jacob *arrived at* the city of Shechem in Canaan and *camped before* the city (Gen 33:18).

Jacob *came to* Bethel *in* the land of Canaan (Gen 35:6, 9-13, 15).

Jacob *went from* Bethel *to* Hebron (Gen 35:22-29).

About Esau's journey (Gen 36:1-14).

Joseph *went out from* the presence of Pharaoh, and *went through all* (כול) the land of Egypt (Gen 41:46).[110]

Jacob and all his descendants *came to* Egypt (Gen 46:6-27).

Israel *lived in* the land of Egypt (Gen 47:27-28).

Jacob commanded to being buried in Hebron (Gen 49:29-33).

Jacob was buried in Hebron (Gen 50:12-13).

According to the summary above, in the Priestly texts the space connected with the plot about Abraham is: *Ur-Haran-Canaan*, and the space connected with the plot of Jacob is: *Canaan-Paddan Aram-Shechem (in Canaan)-Bethel-Hebron-Egypt-Canaa*n. Canaan is emphasized in particular as a place where they were strangers and sojourners (Exod 6:4). The space-oriented plot is essentially interwoven with the themes and the theology of the patriarchal narratives. The emphasis on the range of the land is probably in order to demonstrate the promise made by God about the range of land (Genesis 17).

In the Priestly texts, the Israelites are not active as an ethnic unit until Gen 47:27. Like the patriarchal narrative, the plot from Gen 47:27 to Exod 40:38 is also space-oriented:

The Israelites were *in* Egypt and were fruitful, and the land of Egypt was *filled with* them (Exod 1:1-7).

Israelites sighted because of their bondage and their cry came up unto God. God heard their groaning, which implies proximity between God and the Israelites (Exod 2:23-25).

[110] Note the difference between Gen 41:45 and Gen 41:46, the latter emphasizes "all" the land of Egypt, while Genesis 41:45 just simply say the land of Egypt.

God said he would bring the Israelites out of Egypt to Canaan. God spoke to Moses *in* Egypt (Exod 6:2-30).

God emphasized again that he would bring the Israelites out of Egypt (Exod 7:1-13).

The Israelites were still in Egypt because God hardened Pharaoh's heart (Exod 11:10).

God spoke to Moses and Aaron *in* the land of Egypt (Exod 12:1-20).

All the hosts of God *went out from* the land of Egypt (Exod 12:40-51).

The Israelites were *wandering in* the wilderness (through the indirect speech of Pharaoh) (Exod 14:1-4).

The Israelites crossed the Reed Sea (Exod 14:8-10, 15-18).

Moses led Israel from the Reed Sea, and they went out into the wilderness of Shur. There was no water (Exod 15:22).

The Israelites *came to* Elim where there were twelve springs of water and seventy date palms, and they camped there *beside* the waters (Exod 15:27).

The Israelites *set out from* Elim, and *came to* the wilderness of Sin, which is *between* Elim and Sinai (Exod 16:1-3).

The Israelites *journeyed by stages from* the wilderness of Sin and *camped at* Rephidim, where there was no water (Exod 17:1).

The Israelites *came into* the wilderness of Sinai (Exod 19:1-2).

Moses *went up to* the mountain (Exod 24:15-18).

God said to Moses that let Israelits made God a holy place (Exod 25:1-40).

The construction of tabernacle by Israelites (Exod 27:1-21).

The Priests and the Tabernacle (Exod 28:1-43).

God and the Israelites and the Tabernacle (Exod 29:1-46).

The space connected to the plot of the Israelites is *Egypt-(wandering in) Wilderness-Reed Sea-Wilderness of Shur-Elim-Wilderness of Sin (between Elim and Sinai)-(camped at)*

Rephidim-wilderness of Sinai-mountain Sinai-Tabernacle. It is striking that God is the prime mover of this journey. God asked the Israelites to leave Egypt. God was wherever the Israelites were. God always went with them. More important still, God was responsible for their journey being completed.

The main places or spaces for Israelites in the journey are the wilderness, Mountain Sinai and the tabernacle. In the Hebrew Bible, wilderness has two contradictory symbolic meanings. On the one hand, it is a positive place of being chosen and purgation (Hos 2:14). On the other hand, it is a negative place of desolation (Jer 25:38). In the Priestly texts, wilderness demonstrates such complex meanings both on the physical and the symbolic level. Wilderness is a physical space in which the Israelites faced a very harsh physical environment. For example, Exod 15:22 and Exod 16:1-3 narrate that there was no water or food in the wilderness. The wilderness described in Exodus is also a symbolic space where the Israelites were purified and it is a space in which God strengthened their faith.

Mount Sinai does not play an important role in the Priestly texts while in the non-Priestly texts Mount Sinai is a significant sacred place where God gives laws to Israelites. In the Priestly texts, Mount Sinai is only mentioned at two places, one is Exod 19:1-2, where it simply say that the Israelites camped before the mountain (הר), and another is Exod 24:15-8 where it recounts that Moses went up on the mountain (הר). In the non-Priestly texts, God called to Moses from the mountain (Exod 19:3), while in the Priestly texts this is not mentioned anywhere. In the pre-Priestly period, the attitude of the Israelites to mountain is usually awe, since the mountain as a physical environment was hard to control. Thus mountains are mythologized and made more aesthetic, for instance in the narratives presenting mythical aspects of mountain in Exod 19:1-25. Later, as urbanization developed, people learned more and more about mountains, mountains therefore started to be de-mythologized, and their symbolic meaning decreased as well.[111]

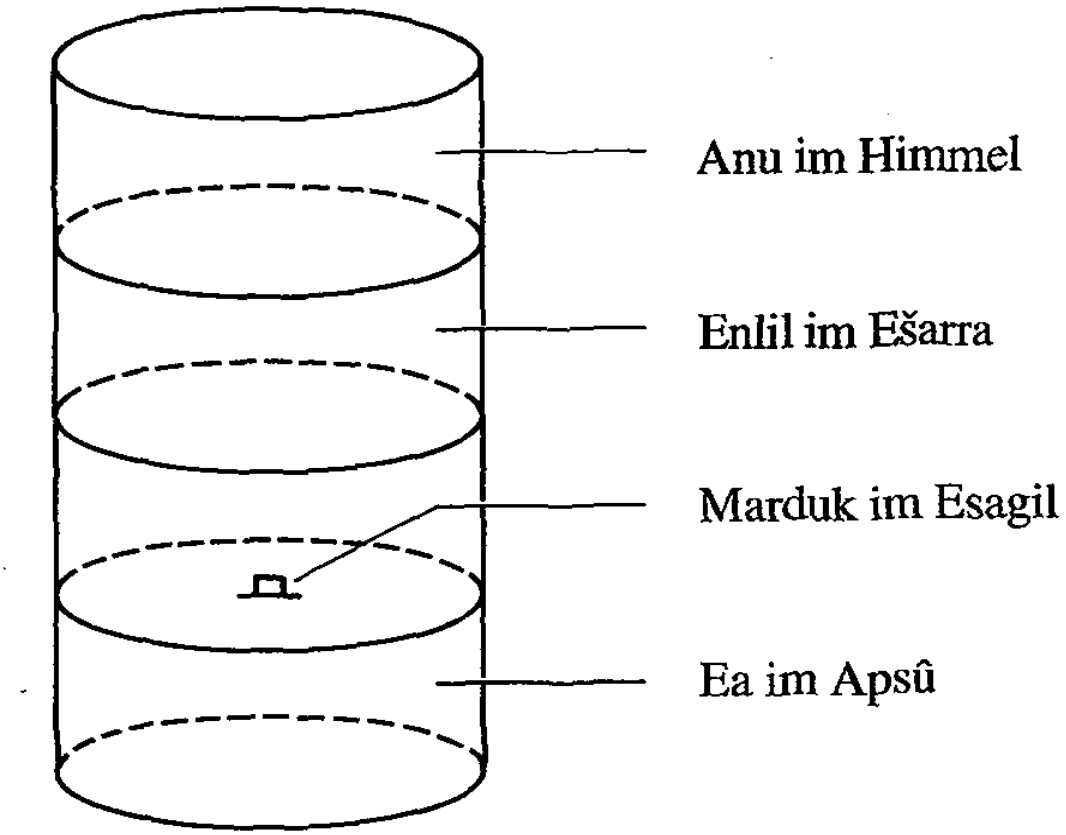
The tabernacle is a particular space in the Priestly texts. God and the Israelites are able to meet at the doorway (פתח) of the tabernacle (Exod 29:42-43). This is a space belonging both to God and to the Israelites. However, it is first and foremost the space constructed by Israelites and serves as an earthly vessel for the glory of God. It is different from the sanctuaries such as the temple in older Israelites cultic traditions. It is portable and moves freely with Israelites to the land of Canaan. Scholars have tended to connect the tabernacle

[111] For how human change attitude to Mountain in historical terms, see Tuan, *Topophilia*, 70-74.

with the narrative of creation. It also can be understood as the archetype of the Second Temple. In addition, "viewed against the backdrop of the psalmic temple theology, one might call this a rather minimalist account of the function and symbolic meaning of the temple of YHWH."[112]

4.3. Natural Space

The view of the cosmos found in the Priestly texts is similar to the ancient Near Eastern myth *Enuma Elish.*[113]



[112] See Andreas Schüle, "The Notion of Life נפשׁ and רוח in the Anthropological Discourse of the Primeval History," *HeBAI* 1 (2012), 490.

[113] The figure is about the structure of cosmos reflected in *Enuma Elish*, from Friedhelm Hartenstein, "Wolkendunkel und Himmelsfeste: Zur Genese und Kosmologie der Vorstellung des himmlischen Heiligtums JHWHs," in *Das biblische Weltbild und seine altorientalischen Kontexte* (ed. Bernd Janowski and Beate Ego; FAT 32; Tübingen: Mohr Siebeck, 2001), 172.

According to Enuma Elish, "the cosmos had the shape of a disk and dome. The firmament was viewed as a protective shield spanning the surface of the earth. The center of this cosmos was imagined as a mountain with the temple of the highest God at its top", for example, the original meaning of "the temple tower" in Babylon is "house, bond of heaven and earth."[114] Furthermore, in the Hebrew Bible, the cosmology has the essential connection with the monotheism and the temple. However, the cosmology in *Enuma Elish* is more about the Theogony, which is reflected by its creation narrative. Also there is no temple in the creation narrative in *Enuma Elish*, the temple is not the center of the cosmos. Also, the interpretation about the interrelation of humanity and God is different. In *Enuma Elish*, the humanity is created for working for Divines. In the biblical cosmology, the humanity, the temple and the God are interrelated with each other. According to Genesis 1, God created humanity for managing the world, the humanity afterwards built the temple as God's residence on the earth.

Although in the Hebrew Bible the vertical axis of the world is emphasized, the cosmos is also horizontal, which is mainly reflected in the journey from Egypt to wilderness, from wilderness to Canaan. Wilderness lies between the polarities of Egypt and Canaan.

[114] See Schüle, "The Notion of Life נפש and רוח in the Anthropological Discourse of the Primeval History," 485, and also Stefan Maul, "Die altorientalische Hauptstadt-Abbild und Nabel der Welt," in *Die Orientalische Stadt: Kontinuitaet. Wandel. Bruch. 1 Internationales Kolloquium der Deutschen Orient-Gesellschaft. 9.-10. Mai 1996* (Halle/Salle: Saarbruecker Druckerei und Verlag, 1997), 109-24.

II. Physical Space in Genesis 1 and Genesis 6-9

This section shall discuss how physical space is constructed in Gen 1:1-2:3 (in the following Genesis 1) and in the Priestly flood narrative of Gen 6:1-9:17 (in the following Genesis 6-9). I define physical space as that refers to the objective aspects of space: form, size, and material. It can be experienced and observed, it is also related to the motion and direction. For example, heaven, earth, the face of earth in Genesis 1, the mountains, the ark and the window of heaven in Genesis 6. The motion and direction of physical space is not emphasized in Genesis 1 and Genesis 6-9.

I. Genesis 1 and Physical Space

Genesis 1 is the most prominent creation account in the Hebrew Bible. There is a wide scholarly agreement that Genesis 1 is the product of priests.[115] In Genesis 1 God is described as the one and only creator, who created the world in an ordered pattern over seven days. He created the world with the power of speech. Creation proceeds in an orderly fashion: he created day and night on the first day, the sky on the second day, the earth and the seas on the third day, the lights in the expanse of the sky on the fourth day, the living creatures in the sea and birds flying in the sky on the fifth day, living creatures on the earth and humanity on the sixth day, then God rested on the seventh day. There is a balance between two sets of corresponding days from the first day through to the seventh day: 1/4, 2/5, 3/6.[116] The balance is emphasized by the narrative structure as well, God's speech starts the process of creation,

[115] See Edwin Firmage, "Genesis 1 and the Priestly Agenda," *JSOT* 82 (1999), 97-114.

[116] See Konrad Schmid, *Schöpfung* (UTB 3514; Tübingen: Mohr Siebeck, 2012), 79.

and each time he creates something, he sees that it is good. The whole process of creation is marked by day and night, all assured each thing is in their right place in the cosmos.

1.1. Physical Space in Genesis 1

Genesis 1 is about the creation of the cosmos and the creatures in it by God. Types of physical space in Genesis 1 includes God's space, the space of humanity, and natural space. First, with respect to God's space, it is mainly divided into the space before creation (Gen 1:1-2), the space in the process of creation (Gen 1:3-2:2), and the space after creation (Gen 2:1-3), which means the space where God dwells. Human space is mainly reflected in Gen 1:26-29 which not only tells about the space created in the sixth day, but also summarizes the space created in the first five days. It indicates that the space created by God is first and foremost for humanity. Thus natural space could also be understood as the space of humanity. Human space is constructed by the three dimension of sky, earth, and sea. There are also numerous kinds of spatial relations between living creatures or plants and the earth and, seas where they live.

Since Genesis 1 is mainly about the cosmic view of the ancient Jews, the narrative about natural space takes up the most part of text. Natural space in Genesis 1 is basically constructed from the ordinary environments which people can experience in their daily life. The narrative of natural space starts from the formless and empty earth, while the materials "the deep" (תהום) and "the water" (המים) have form because of the use of the phrase "the surface of" (על־פני): the darkness was over *the surface of* the deep and the spirit of God can move over *the surface of* waters (Gen 1:2). In the second day, the creation of space started from the waters. The expanse that God named sky was created in the spatial frame of reference of water (Gen 1:6-8). On the third day, in the spatial frame of reference to sky, the seas and the earth were created. Then the plants were created in the spatial frame of reference of earth (Gen 1:11-13). On the fourth day, the lights were created in the spatial frame of reference of the sky (Gen 1:14-19). On the fifth day, the living creatures were created in the spatial frame of reference to seas (Gen 1:20-23). On the sixth day, the living creatures and the humans on the earth were created in the spatial frame of reference to the earth.

Days	Spatial Reference Points	Spaces and Spatial Settings
The first day	formless and empty earth	deep, waters
The second day	waters	sky
The third day	sky	seas and earth
	earth	plants
The fourth day	sky	lights
The fifth day	seas sky	living creatures in the sea, birds
The sixth day	earth	living creatures and human

According to the sequence of descriptions, the physical spaces are the sky and the earth (Gen 1:1), the surface of deep and the surface of the waters (Gen 1:2), the seas (Gen 1:9-10), the face of the earth (Gen 1:12), the expanse of the sky (Gen 1:14), the earth and the heavens (Gen 1:20), the waters (Gen 1:21), seas, the earth (Gen 1:22), the earth (Gen 1:24), seas, the sky, the earth (Gen 1:26), the earth, seas, the sky (Gen 1:28), the earth (Gen 1:29), the earth, the sky (Gen 1:30), the sky and the earth (Gen 2:1). All of these are the natural environments that humans experience daily and are necessary for human life. Over the course of the first three days, God created the space sky, earth, and seas which can be seen as physical spatial points, then over the course of the next three days these spatial points offered the necessary spatial context for living creatures. From the viewpoint of narrative, different scenes are constructed by these spatial points which refer to each other: the scene on the first day is constructed by the formless earth, the deep and the surface of the waters on which God's spirit walks, the scene on the second day is constructed through the reference to the waters and the sky, the scene on the third day is constructed through the reference to the seas and the earth, then between the earth and plants. Since then, the creatures and the spaces they occupy refer to each other. The scene on the fourth day is constructed through the reference to the sky and the lights, on the fifth day is to the seas, the sky and the creatures living in them. The scene on the sixth day is particular, since humanity is created and the whole of space is constructed by all the references found in the first five days.

1.2. God's Physical Space in Genesis 1

The types of physical space associated with God in Genesis 1 include: 1) God's own space; 2) the space during creation; 3) the space where God spoke to humanity; 4) the space after creation.

First, God's own space is mentioned by Gen 1:1-2 and 2:3. Gen 1:1 is a summary of the whole space that God created: heaven and earth, which is followed by the process of creation over seven days. "At the beginning" is a temporal expression which provides a spatial scenery for the narrative, similar to the function of "a long long time ago" in folklore. "God created heaven and earth" indicates a spatial relation between God and heaven and earth: heaven and earth are a point relative to God, God occupies another space and is not in heaven and earth. The fact that God's spirit moved on the face of the waters implies that God himself is not in space before creation, it is merely the spirit of God that walked over the face of waters. Furthermore, in Gen 2:3, the fact that God "rested" from all his work indicates that God has place where he can rest. In the Priestly texts, it is not until the tabernacle is constructed that God has a place to rest on the earth. Thus Gen 2:3 implies that the place where God rested is not in the space he created.

The second and the third type of space associated with God are the space during creation and the space where God spoke to human. Space during creation means where God was when he created the world. If he was in his own place before creation, then did he necessarily create the world in his place? There is also no clear description about God's space during creation. In Genesis 1 God created the world with his speech, God did not need to physically construct the parts of world. The way God created the world is so abstract that there is no indication of the real distance between God and the world. However, not all of God's speeches in Genesis 1 are abstract. God's speeches in Gen 1:26 and 1:28-29 are quite concrete: "God said: let us make the man in our image, according to our likeness" (ויאמר אלהים נעשה אדם בצלמנו כדמותנו) and "God said to them" (ויאמר להם אלהים). Both of these indicate a proximity between God and the listeners. Such a proximity reflected in these speeches, however, is more conceptual idea than physical spatial relation.

The viewpoints in narrative can also clarify the position of God. The particular viewpoint suggested in Genesis 1 come from the phrase "God saw that it was good" (וירא אלהים כי־טוב) at

the end of each day of creation. Most viewpoints show that God is "above" the space he created. In Gen 1:10, 12, 18, 21, 25, 31, God sees that the earth and seas, the plants on the earth, the creatures in the seas, the lights in the sky, and the creatures and the humans on the earth are good, which implies that God is above the world he has created. This is more clearly reflected in Gen 1:31: as a summary, God sees all that he had made is good. All these viewpoints indicate that God is above the world.

The fourth type of space associated with God is the space after creation. While in Gen 1:26 God's speech have the sense that the space that the place where he gave the speech is a public place, the verses Gen 2:2-3 not only indicate that God is in a place different from the human world, but also give the sense that God' place is like a dwelling place, in which God can rest.

1.3. Humanity's Physical Space in Genesis 1

Humanity is shown as an active agent in Gen 1:26-29. There are also no clear spatial verbs and specific descriptions of human space. Consequently, we can only analyse human space through the textual contexts. According to Gen 1:26 and 1:28, although human beings should rule over the other creatures in the sea, in the sky and on the earth, there are no viewpoints that can show clearly what is the spatial relation between humanity and them. However, in Gen 1:28 the phrase "fill the earth" (ומלאו את־הארץ) indicates that the position of humanity is above the earth. It is not very clear if the word "see" (הנה) in Gen 1:29 is see or behold. If it means "see", then the viewpoint of human can be justified through the direct speech of God. The object of the verb "see" are the plants on the earth, suggesting that the position of humanity is above the earth. In addition, Gen 1:20 describes space from the point of view of humanity, since it is suggested that the birds fly above the earth in the open expanse of the heavens. The birds do not fly above the heavens, rather they fly "in the open expanse of the heavens". The viewpoint seems to be that of humans living under the sky and on the earth. On the whole, it is on the earth that humans rule over all the creatures in the sea, in the sky and on the earth. They constructed the three spatial dimension of the world. The world is created for humanity. Accordingly, although there are not any narratives specifically about human space, the characteristics of human space can be clarified by the analysis of natural space.

1.4. Natural Physical Space in Genesis 1

Since God's creation of the world is a process, natural space contains natural space before creation, natural space during creation and natural space after creation. Natural space before creation is reflected in Gen 1:1-2. According to Gen 1:1, heavens and earth is a spatial point in the reference to God. Gen 1:2 shows some features of space before creation. Although the formless and void earth can be understood a kind of space, there are no clear spatial relations, such as those shown by the spirit of God and the surface of the water.

Natural space during creation is described in Gen 1:3-31. God created the world over seven days. The first day describes the creation of time, rather than space. On the second day, the waters were taken as a spatial reference point, the sky was created (Gen 1:6). On the third day, sky was taken as a spatial reference point, the earth and the sea were created (Gen 1:10). On the same day, the sea was taken as a spatial reference point, while the earth and the sea were made another reference point. Thus the basic spatial settings were created: sky, earth, and sea. Then the plants, lights and creatures as well as the earth, sky, sea were made another referent point. On the third day, as soon as the earth was created, it was taken as spatial reference point for creating the plants. On the fourth day, the sky was taken as spatial reference point, the lights were created. On the fifth day, the sea/waters were taken as spatial reference point and, the aquatic creatures were created. At the same time, the sky was taken as spatial reference point and, the birds were created. The sixth day is particular since the human beings were created on this day. On the one hand, the creatures were created with the earth as spatial reference point, on the other hand, God said that the human should multiply with the earth as spatial reference point. The verb "rule over" bears on all spatial reference points together.

According to the analysis above, we can see that the reference points play an important role in constructing the space in Genesis 1. The reference points are identified through the use of reference words. The spatial relations between different places and the spatial features of sky, earth, and sea can be identified through the analysis of reference words. On the second day, the reference word is "midst" (בתוך), which, first, implies the water as a whole, and then that the water was placed both above and under the sky. On the third day, the reference word is "on" which emphasizes the plants grow up from the earth, the earth becomes the spatial

ground. On the fourth day, there are two reference words, one is "in", emphasizing that the lights are in the sky, and the other is "on", emphasizing the earth as a whole as spatial frame relative to the lights. In Gen 1:17, the verb "set" (נתן) also indicates the position of lights in the sky. On the fifth day, the reference verb "brought forth" shows the sea is the spatial frame of reference for creatures in waters. At the same time, the earth and sky were taken as spatial frame of reference to illustrate that birds fly above the earth in the open expanse of the heavens (Gen 1:20). The reference words are two prepositions, "above" (על) and "in the open expanse of" (על־פני רקיע).

In Gen 1:22, it is the earth, not the sky, that has a spatial relation to birds. Rather, it is "on" (ב) the earth the birds multiply. This is because in Gen 1:20 and Gen 1:22 there are different spatial frame of reference for birds, one is the sky, the other is the earth. Gen 1:20 emphasizes the "flying" of birds, and Gen 1:22 emphasizes that they "multiply". Consequently they have the different spatial relations with different spatial frames of reference through the reference word "multiply". On the sixth day, on the one hand, the reference word "bring forth" indicates that the earth is spatial frame of reference of all the creatures (Gen 1:24), on the other hand, the reference word "multiply" indicates that the earth is the spatial ground to human (Gen 1:28). Finally, the word "rule over" (רדה)[117] makes the three dimension of space as a whole (Gen 1:28).

In addition to reference verbs, there are also prepositions in Genesis 1 indicating the relative position more directly. On the second day, the "above" (על) and "below" (תחת) show not only the spatial relations between the waters and sky, but also their specific position. On the third day, the phrase "on the earth" indicates a relative positions of the earth and plants (Gen 1:11). On the fourth day, the fact that the lights were placed "in" the sky shows that the lights were contained in the sky. On the fifth day, "above" (על) and "below" (תחת) show the relative positions of the earth, the sky and the birds (Gen 1:20), that of the seas, the earth, as well as the terrestrial creatures and the birds (Gen 1:22). On the sixth day, the use of "above" shows the relative position of the earth and the creatures (Gen 1:25-26), that of the earth and humans (Gen 1:28), that of the whole earth and the plants (Gen 1:29), as well as that of the earth and everything else (Gen 1:30).

[117] In the context of Genesis 1, "rule over" in Gen 1:28 implies that humanity should rule over the world with care to keep the well-ordered world. See e.g., Terence E. Fretheim, "Genesis," in *NIB* 1 (1994), 346.

2. Genesis 6-9 and Physical Space

Genesis 6-9 is the narrative about the flood. It has long since been agreed that Genesis 6-9 is interwoven from two different versions, a Priestly version and a non-Priestly version, based on repetitions in the text and similar phenomena.[118] Here, the content of Priestly version is taken to include Gen 6:9-22; Gen 7:6, 11, 13-16a, 18-21, 24; 8:1a, 2a, 3b-5, 13a, 14-19; 9:1-17.

The Priestly version can be dated to the exile or post-exile period. In addition, it can be read independently from the non-Priestly version. The Priestly version of the flood narrative was probably a self-contained story, the non-Priestly version was later edited into it. The Priestly version recounts that in the generation of Noah, the earth was corrupt and filled with violence, so God destroyed the world. Because Noah was a righteous man, God made a covenant with Noah and promised that Noah with his family and animals of each species would survive in an ark. Then the whole world was covered by the flood. After the flood, God made a covenant with Noah again, promising that he would not destroy the world gain, which can be seen as the narrative purpose of the Priestly flood narrative. The question is: did God destroy the world created in Genesis 1?

2.1. Physical Space in Genesis 6-9

First, from the viewpoint of God's space, Genesis 6-9 tells how God destroyed the world he created and rearranged its order. Thus the "totality of space" is the whole cosmos.[119] The beginning of the story shows that the world belongs to God. Another form of God's space is the space where God made the covenants with Noah. There is no specific description of this space. The characteristics of it can be identified from Gen 6:13-22 and Gen 9:8-17.

[118] See Westermann, *Genesis 1-11*, 491-661.

[119] For the definition of the "total space" in narrative, see Zoran, "Towards the Theory of Space in Narrative," 322-23.

Second, from the viewpoint of humanity, the important themes are that God destroyed the world and then made the covenant with Noah. Noah in Genesis 6-9 apparently represents humanity on earth. Therefore, human physical space exists in the flood narrative. In addition to the world in which humans live, another important physical space belonging to humanity is the ark, which plays a very significant role in the flood narrative. Noah, as the representative of humanity, survived the flood on account of ark. From the perspective of Foucault's heterotopia, the ark is also a typical heterotopic space.[120] As a boat, the ark does not occupy a particular place, it just floats (הלך) on the surface of the water, being a space in this sense. The ark is a space in which humanity can survive and filled with imagination.

Since God used a flood, which is a natural thing, to destroy the world, this destruction happened mainly in the nature. Thus, there are many more descriptions of natural environments in the Priestly flood narrative. Many natural settings are similar to those in Genesis 1, for instance, the earth, the surface of earth, below the sky and so on. However, there are two striking differences between natural environments in Genesis 1 and in the Priestly flood narrative. The first difference is that the Priestly flood narrative identifies more specific places. The mountains appear and are mentioned several times in the Priestly flood narrative, while Genesis 1 basically focuses on the sky, earth, sea as three dimensions of natural space. Second, there are more multiplied spatial relations between different places: there are windows in heaven (Gen 7:11), there are clouds covering the earth, there is a bow in the cloud (Gen 9:14). On the whole, there is a clear development of spatial settings from Genesis 1 to Genesis 6-9.

2.2. God's Physical Space in Genesis 6-9

The types of physical space associated with God in the Priestly flood narrative mainly include: 1) the space where God is; 2) the space where God talked to Noah, as well as the space where God made covenant with Noah (this is also a space God occupies after the flood); 3) the space which God occupies during the flood.

According to Gen 6:11-12, the world was a point relative to God when he looked at it. Moreover, the position of God is higher than this world, which is implied by the verb "see" (ראה) (Gen 6:12). "Before (לפנה) the world" implies the relative positions of God and the

[120] For the arguments of Foucault, see Foucault, "Of other Spaces: Utopias and Heterotopias," 27.

world. God can also "see" (ראה) this world in a higher position (Gen 6:12). Thus, God is not in this world, he is in his own world and sees the world from a higher position. In addition, the fact that God can see the whole world implies that the space he occupies is larger than the world he created. Therefore, though nowhere are the features of space God occupies mentioned, they can be illustrated from Gen 6:11-12: God is not in this world, he is beyond this space, in another space, and his position is higher than this world.

Although God is not in the world he created, he is not limited by space. He can freely move between the world he created and his own space. This point can be illustrated through his speech to Noah (Gen 6:13-21; 8:15, 17). There are no specific details about God's appearance to Noah, only the phrase "then God said to Noah" (Gen 6:13), saying that he will establish his covenant with Noah and Noah will survive in the ark (Gen 6:14-21). The second speech of God to Noah is when he establishes covenant with Noah after the flood. The speech of God to Noah after the flood is not just simply introduced by "then God spoke to Noah" (Gen 8:15), but also is introduced by "And God blessed Noah and his sons and said to them" (Gen 9:1) and "God spoke to Noah and to his sons with him" (Gen 9:8) immediately after they came out from the ark (Gen 8:18). In addition, the spatial context that God established covenant with Noah is more vivid. Most spatial settings are real in the world, especially the cloud and bow. All illustrate that at that time God was very near to Noah and he was in this world.

There is no specific narrative about God's space during the flood. God's space can be only illustrated through Gen 8:1: during the flood, God "remembered" (זכר) Noah and all the beasts and all the cattle that were with Noah in the ark, then God caused a wind to pass over the earth, and the water subsided. That God "remembered" not "saw" implies he was not in the world, he was in his own space, but was nearby. Generally speaking, "remember" is used when God is about to help someone. For example, when God remembered Abraham (Gen 19:29) and when God remembered Rachel (Gen 30:22). "Remember" also implies a proximity between God and human, such as that in Exod 2:24. In addition, God caused the wind (רוח) to pass over the earth, the verb "cause" emphasizes the proximity between God and the wind. Because remember in Gen 8:1 implies that God is not here and is also not watching, thus "רוח" does not necessarily mean the natural "wind", it probably indicates the spirit. Thus it aligns itself with the other uses of "רוח" in the flood narrative (Gen 6:17; 7:15).

2.3. Humanity's Physical Space in Genesis 6-9

In the Priestly flood narrative, it is Noah who was blessed by God, who entered the ark, and who experienced the flood. Noah is also the representative of humanity, especially in comparison to other species. On thematic level, Noah can be interpreted as a generalized humanity. Noah's space can be illustrated as: 1) the world before creation (Gen 6:9-13); 2) the ark (Gen 6:14-22); 3) Noah's space during flood (Gen 7:11, 13-16a, 18-21, 24; 8:1a, 2a, 3b-5, 13a, 14-19), and the space where Noah was blessed by God (Gen 6:13-21; 8:15, 17). The last aspect was analysed when I discussed the space in which God talked to Noah, and the space where God made the covenant with Noah. The present section only discusses the first three aspects.

First, at the beginning of the Priestly flood narrative, the spatial context of Noah's generation is introduced by the author's viewpoint: Noah walked (התהלך) with God (Gen 6:9). "Walk with" indicates a spatial relation between God and Noah. In Genesis 17:1, which is also a Priestly writing, when God established the covenant with Abraham, the narrative is also introduced by God's direct speech: I am the Almighty God, walk before (לפנה) me, and be blameless. The difference between Gen 6:9 and Gen 17:1 is that "Noah walked with God" (את־האלהים התהלך־נח), whereas Abraham walked before God. Both indicate a kind of spatial relation. As mentioned, God has no spatial limitation, he can move freely between this world and his own space. That Noah can walk with God shows a proximity between them. Yet Noah's space is also limited. This is implied by the fact that he can only know the situation of the world through God's speech (Gen 6:13). Accordingly, the fact that Noah walked with God is more conceptual. The conceptual spatial relation is demonstrated by a physical spatial relation. Then the spatial context of Noah's world is introduced by God's viewpoint: the earth is filled with violence, all flesh had corrupted his way on the earth (Gen 6:11-12).

Second, the ark is a particular physical space within human space during the flood. In the Hebrew Bible, "ark" has different meanings in different texts: "ark" can be a box in which the testimony of God to the Israelites was placed (Exod 25:10-16) or, it can be a box in which Moses was placed in order to survive the flood (Exod 2:3). Accordingly "ark" is not a proper noun. When the word "ark" is used, the physical and material characteristics must be added to define the nature of the ark. In the flood narrative, while it is a material entity, it is more like a space. It is a space in which humans and animals can survive, a space that can get through the flood. The ark is also mentioned several times in the Priestly flood narrative which also illustrate its importance. It is still not clear what the archetype of ark is, if it is from Near

Eastern myths. There is specific description of the ark through the speech of God (Gen 6:14-16). The description of the ark focuses on its geometric features, such as its length, width, height, and levels. The specific description of the ark on the one hand indicates that the Priestly texts take much count of the space of ark, on the other hand, it illustrates that the ark probably has an archetype, which helps the writers to design the ark in narrative.

The third type of space associated with Noah is the space during flood and space after flood (Gen 8:1a, 2a, 3b-5, 13a, 14-19). When the flood happened, Noah and his family and all kinds of animals on the earth came into the ark in pairs (Gen 7:13-16a). This illustrates the function of ark as physical space: a pair of every species on earth came to the ark and survived. "Each pair" emphasizes the physical design of ark is fixed according to its function. The ark functions not only as a shelter, but also as a boat. The ark floated on the surface of the water (Gen 7:18). The ark occupied no specific place, it floated from one place to another. In this sense, the ark is a space rather than the place. This characteristic of the ark in the Priestly texts is prominent. The ark in the tabernacle can also be understood as space, since it is moves freely with the tabernacle. Thus the ark shows its portable characteristic. After the flood, the ark rested upon the mountains of Ararat. It indicates the height of the flood since the ark floated on the surface of water. It can only rest upon the mountain if the height of flood is as high as the level of mountains (Gen 7:19-20).

2.4. Natural Physical Space in Genesis 6-9

Natural space can also be analysed from the point of view of the space before flood, the space during the flood, and the world after the flood.

The first type of natural space is the natural space before flood. The description of the corruption of the earth in the sight of God and being filled with violence focuses on the earth (Gen 6:11). It is the earth (הארץ) not the surface of earth (על־הארץ) that has the spatial relation with violence (חמס). Through the speech to Noah, God again accentuates the fact that since the earth was filled with violence, he would destroy the world (Gen 6:13). Violence and the earth again are put into spatial relation again by the word "fill". Then God said he would bring the flood of water upon the earth (Gen 6:17), which includes a spatial relation between flood and the surface of earth. Accordingly, it can be argued that the earth normally relies on nouns to enter into spatial relation and does not need a verb, yet the phrase "the surface of

earth" does need a verb. Moreover, it can be argued that it is the earth as a component of world that is filled with violence. The other space in the Priestly flood narrative is neutral. It is only the earth and the flesh on the earth that was destroyed by God. Thus it is not very accurate to argue that the Priestly flood narrative is the second creation.

The second type of natural space is space during flood, which includes the fountains of the deep and the windows of heaven, as well as the earth and the mountains. "Windows of heaven", here, should be understood metaphorically. It is not a physical space, rather it is a conceptual space, which is usually used to express a surprising image (see e.g., Isa 24:18; Mal 3:10). It is noteworthy that while Genesis 1 does not mention mountains, in the Priestly flood narrative mountains are very important. They can measure the size and, form of space. In Gen 7:19-20 "high mountains" show the height of flood, while "mountains" show the scale of flood. Also, Gen 8:5 "and the water decreased steadily until the tenth month" shows how a temporal word can describe a physical space.

The third type of natural space is the space after flood. It includes the mountains of Ararat, the tops of the mountains, and the earth. When God establishes the covenant with Noah, there are variety space described (Gen 9:13-17): "cloud" (ענן), "earth" (ארץ), and "rainbow" (קשת). These physical spaces are almost natural landscapes. Nevertheless, since the special context of establishing the covenant, most of them have symbolic meanings. Thus, they should be understood symbolically.

III. Conceptual Space in Genesis 1 and Genesis 6-9

This chapter analyses the conceptual space in Genesis 1 and the Priestly flood narrative of Genesis 6-9. Conceptual space is the idea of space in people's minds, it is usually reflected in maps, signs and texts.[121] Space embedded in the rhetoric of texts is one of typical conceptual space. In the present chapter, conceptual space in narrative is the idea of space reflected in Genesis 1 and the Priestly flood narrative of Genesis 6-9. The key questions are what is the perception of space in the mind of Priestly authors? To what extent do we know how Priestly authors think about space in Genesis 1 and the Priestly flood narrative? Generally the space we experience in texts is conceptual space, or in other words, the essence of narrative space is conceptual space because it is constructed by signs. Accordingly, narrative style and narrative mode deeply influence the construction of conceptual space, and conceptual space can be discussed through narrative modes such as exposition, argumentation, description, and narration. For example, we can know which aspect of space by author emphasizes by analysing which aspect of space is described with more details. Also we can know roughly how an author thinks about the scale of world in his contemporary period through his descriptions of space or place in the narrative. In the present chapter, section one will discuss conceptual space in Genesis 1, and section two will discuss conceptual space in the Priestly flood narrative. Both analyse how conceptual space is embedded in the Priestly narrative in terms of Priestly writing, and how Priestly authors think about the space in their contemporaneous period.

1. Genesis 1 and Conceptual Space

[121] Soja, *Thirdspace*, 66-67.

The most prominent characteristic of conceptual space in Genesis 1 is its well-structured cosmos. God created the world over seven days, the spatial settings of the cosmos are constructed in a pattern, and their spatial relations were constructed elaborately. The structure is on the one hand horizontal, and on the other hand is vertical. This vertical axis of the cosmos is stratified. Another characteristic of conceptual space in Genesis 1 is universalism. In the present discussion, universalism means that the description of space does not emphasize a certain place, and does not describe a certain place in detail. The spatial settings are created against the background of the cosmos. The aim is to construct a three dimension of space: sky, seas and earth. In addition, the etymology of space can generally be analysed from the conceptual space in Genesis 1. In Genesis 1, the spatial settings in the world are created by God, and the divine origin of space is reflected by God's speech. Moreover, though Genesis 1 has similarities with ancient Near East creation myths, Genesis 1 offers a new vision of a less mythological view of space, because it is written or edited as a component of Israel's historiographical narrative. The present discussion focuses on how these characteristics of conceptual space are reflected by the Priestly narrative and how that narrative influenced the expression of these ideas of space.

1.1. The Ordered and Well-Structured Cosmos in Genesis 1

The cosmic structure in Priestly view is on the one hand horizontal: for Abraham, his journey is *Ur-Haran-Canaan*, for Jacob the journey is: *Canaan- Paddan Aram-Shechem (in Canaan)-Bethel-Hebron-Egypt-Canaa*n. For the Israelites as an ethnic unit, the journey is *Egypt-(wandering in) Wilderness-Reed Sea-Wilderness of Shur-Elim-Wilderness of Sin (between Elim and Sinai)-(camped at) Rephidim-wilderness of Sinai-mountain Sinai-Tabernacle*. To sum up, it is a journey from Ur to Canaan, from Canaan to Egypt, from Egypt to wilderness, then through wilderness to Canaan:

Ur ⟶ Canaan ⟶ Egypt ⟶ Wilderness ⟶ Canaan

Wilderness becomes a medium between two polarities Canaan and Egypt. In the view of geography, it is not exactly a horizontal line, but is roughly a circle. In the conceptual view, this journey should be understood as a horizontal axis, since after the journey crossing the wilderness Canaan is not the same Canaan as before. We can also see that this horizontal axis

is composed of earthly spatial settings such as rivers, trees, and mountains. Canaan, Egypt, wilderness, and the other cities or villages are all the social or natural landscapes.

In Genesis 1, however, it is the vertical view of cosmos is demonstrated. It has the basic characteristics of the traditional Semitic view, it also has its own particularities of vertical view of the cosmos. According to Genesis 1, creation proceeds in an orderly structure in seven creation days: "divine speech proposing creation of some part of the universe; the creation (or "letting there be") of what is proposed in the divine speech; the divine separation of elements of creation; the divine naming of these components; God seeing that it is good; the mention of evening and morning, numbered as successive days of the week."[122] Then, we see there is a balance between two sets of corresponding days through the first day to the seventh day. "There is a correspondence between days one to three and days four to six (1/4, 2/5, 3/6), which heightens the symmetry and order of God's creation. Here, God's creation of heavenly lights on the fourth day corresponds to creation of light, day, and night on the first. In a critical response to non-Israelite cultures who worshiped these heavenly bodies, the bodies are not named and are identified as mere timekeepers."[123]

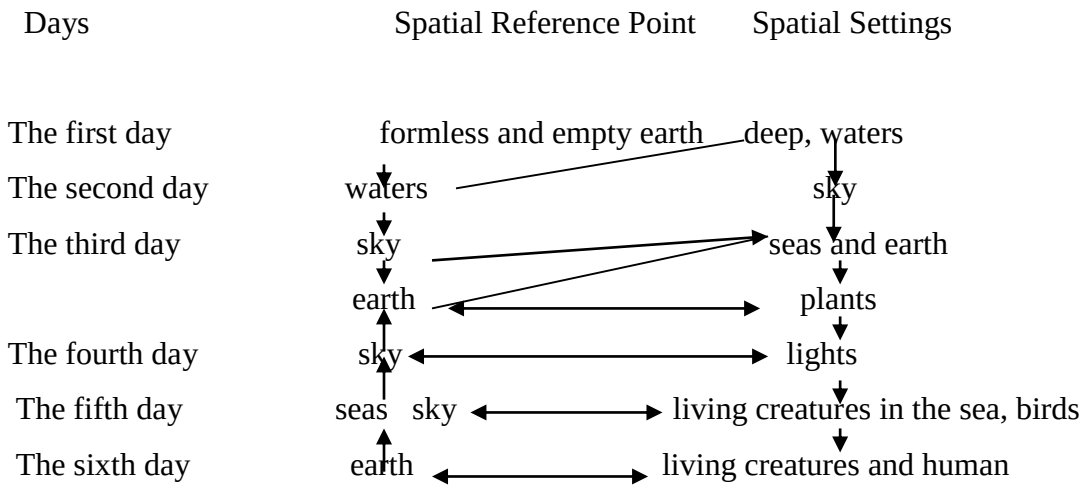
In the pattern of creation in Genesis 1, spatial settings are created on the basis of spatial references to each other. Spatial settings have well-structured spatial relations. First of all, the whole structure of the cosmos is a circle. This circle is from water to earth. The importance of water and the earth is emphasized in this circle. In the ancient Near East creation stories, the primordial material for creation is water.[124] Although the starting point of creation is God's space as implied by Gen 1:1, the "internal circle" of creation is from the earth (formless and empty earth) and the primordial water. The earth as starting point was formless, then became the center of different spatial relations as a result. Accordingly, the earth became the center of spatial settings. This may indicate the conceptual importance and emphasis of the earth in Genesis 1. As one of the three dimensions, the sky is an important spatial reference point, because the waters and the earth were created within the spatial framework of the sky. These three dimensions of space were created in an ordered pattern. The spatial relations on the one hand are symmetrical and well-structured, on the other hand they show the conceptual emphasis on the earth. In the fourth, fifth and sixth days, these spatial settings were defined further by describing the creation of plants, creatures and humans. These are all created in

[122] Mark S. Smith, *The Priestly Vision of Genesis 1* (Minneapolis: Fortress Press, 2010), 89.

[123] Michael D. Coogan, *The New Oxford Annotated Bible* (New York: Oxford University Press 2001), 11.

[124] Smith, *The Priestly Vision of Genesis 1*, 50.

days 4, 5, and 6 in the spatial framework of three dimensional space. The spatial order and balances mean that there are harmonious relations among these spatial settings. Thus spatial relations are emphasized in Genesis 1.



1.2. Genesis 1 and Universalism[125]

Genesis 1 emphasizes spatial relations, rather than specific places. There is a lack of detailed description of any particular place. Even in the fourth, fifth and sixth days when space was transformed into specific places by defining their features, the description of space focuses on their function. For instance, at first the waters, sky, and earth are each the spatial reference points. In this respect, they are space defined as spatial relations: sky was created in the spatial framework of water, then seas and earth were created in the spatial framework of the sky. When they were transformed into places for plants, creatures and humans, the transformation is completed by spatial reference words such as "above" and "in the open expanse of". In the framework of the earth, plants were created on it, in the framework of sky, lights were created in it. Then in the framework of seas, the living creatures were created in it. In the framework of the sky, birds were created in it. On the sixth day, living creatures and human were created on the earth. Generally speaking, spatial relations imply a static space,

[125] For a brief history of the concepts of monotheism, see Joseph Blenkinsopp, *Treasures Old and New: Essays in the Theology of the Pentateuch* (Grand Rapids, Michigan: W. B. Eerdmans Pub. Co, 1994), 78-80.

rather than a fluid place. Whatever the changes and transformations of places, the basic spatial relations are static and remain continuity. Thus spatial relations are concerned more with the nature and components of space, rather than the characteristics of place. In this respect, universalism was demonstrated through the emphasis on spatial relations in Genesis 1.

The universality of space is also illustrated by the lack of cardinal orientations. Cardinal orientations normally help people to discover or locate positions. Cardinal orientations generally take the human body as a starting point, and take celestial bodies as reference points. For example, groups relying on celestial bodies usually use cardinal orientations to discover and locate their position. Also people living on the plateau or the zone where there is much sunshine usually used cardinal points for finding a place. Additionally, because the main function of cardinal orientations is locating a position, cardinal orientations can make fluid space a specific and static place.

Cardinal orientations also imply anthropocentrism, because justifying the cardinal orientation needs the human body.[126] Genesis 1 also implies anthropocentrism, but it does not rely on the description of cardinal orientations. Humanity becomes the center in terms of functionalism.[127] It is not a center in the geographical and physical sense.

In the Pentateuch, among the four cardinal points north, east, south, west, the one most used is the east, then the south, then north and west. In addition, south, north and west mostly appeared together in the same account. For example, when they are used to describe a certain object, they almost appear together. The prominent cases are the description of the tabernacle (east: Exod 27:13; 38:13; west: Exod 27:12; 38:12; north: Exod 26:20, 35; 38:11; 40:22; south: Exod 26:18, 35; 27:9; 36:23; 38:9; 40:24), and the description of the twelve tribes of Israel camping before their entrance into Canaan (Num 2:3-25).

"East" as the most cited cardinal point is generally used to describe the abstract geographical place, as that in Gen 28:14, "your descendants shall also be like the dust of the earth, and you shall spread out to the west and to the east and to the north and to the south; and in you and in your descendants shall all the families of the earth be blessed." Also "east" can describe the specific place in ethno-geographical terms, such as the garden in Eden and some cities (Gen 3:24; 4:16; Num 2:3; 10:5; 34:11). East can also describe natural landscape

[126] For the function of cardinal points in culture, see Tuan, *Space and Place*, 88-100.

[127] For the interpretation of Genesis 1 in terms of functionalism, see John H. Walton, *The Lost World of Genesis One: Ancient Cosmology and the Origins Debate* (Downers Grove: InterVarsity Press, 2009).

such as a mountain (Gen 10:30; 12:8; Num 23:7; Deut 3:17, 27) or a river (Num 32:19; Deut 4:41, 47, 49), or a natural phenomenon such as the wind (Gen 41:6, 23, 27; Exod 10:13; 14:21). In some cases, East take the human as a spatial reference point (Gen 16:12; 25:18), or East may take architecture such as the tabernacle in particular, as a reference point (Exod 27:13; 38:13; Lev 16:14; Num 35:5).

"West" as one of cardinal points is usually taken to describe specific geographical places (Gen 12:8; Num 2:18; 34:6; Deut 33:23), or architecture such as the tabernacle (Exod 27:12; 38:12; Num 35:5). Similarly, north is usually used with a specific place (Num 2:25; 34:7, 9; 35:5) as well as the tabernacle (Exod 26:20, 35; 38:11; 40:22). South was taken to describe a specific place (Num 2:10; 10:6; 34:4; 35:5; Deut 33:23) and the tabernacle as well (Exod 26:18, 35; 27:9; 36:23; 38:9; 40:24). It is only in Genesis 28:14 that cardinal points are used to describe abstract geographical space.

Priestly texts rarely use cardinal points. Even in the wilderness where the Israelites should have used cardinal directions to locate their position, there are no cardinal points. They only appear together in the account of the tabernacle, and their main function is locating the specific objects around or in the tabernacle: "east" (קדם): Exod 27:13; 38:13; "west" (ים): Exod 27:12; 38:12; "north" (צפון): Exod 26:20, 35; 38:11; 40:22; "south" (נגב): Exod 26:18, 35; 27:9; 36:23; 38:9; 40:24. In the account of the tabernacle, given that the spatial reference point is the tabernacle (Exod 26:18, 20, 35; 36:23; 40:22, 24), or the court of the tabernacle (Exod 27:9, 12, 13; 38:11, 12, 13), the four cardinal points appear in order to first introduce the position of the objects, and more importantly to locate the specific position of the objects.

> You shall make the court of the tabernacle. On the south side (לפאת נגב־תימנה) there shall be hangings for the court of fine twisted linen one hundred cubits long for one side (Exod 27:9).
>
> And for the width of the court on the west side (לפאת־ים) shall be hangings of fifty cubits with their ten pillars and their ten sockets (Exod 27:12).

Through using the cardinal points, both illustrate the different relative positions of hangings with different length. Among the four cardinal points, the south appeared most frequently, as that in Exod 26:18-23, the south is the first direction mentioned, the north side is called the second side (Exod 26:20), and then the west. It is different from the non-Priestly texts in which the east is highlighted as that in Num 2:3-25 where the east is the direction for the place where Judah is camping.

It can be argued from the above discussion that first, Genesis 1 does not organize nature in terms of the cardinal points. It is spatial relations that organize the world and the cosmos. The main function of the cardinal points is discovering and locating the specific position of objects, as illustrated in the account of the tabernacle. In Genesis 1 nature is constructed through creating spatial relations. Justifying relation of the spatial settings rely on the relation words which can be verbs or prepositions. On the basis of this, the spatial settings are created by referring to each other. In addition, the lack of cardinal points in Genesis 1 implies that the Priestly cosmic view is not concerned with the symbolic meanings of the cardinal points. Genesis 1 did not build a well-articulated cosmological system based on the cardinal points. In the view of the Priestly texts, we can see that cardinal directions were not rich in symbolic meaning. As a result, Genesis 1 shows a vision of universal space because of its lack of cardinal points and the emphasis on spatial relations.

1.3. Mythical and Less Mythical Visions of Space

If we study the Bible in the context of ancient Near Eastern literature, Genesis 1 is to some extent a creation myth, since Genesis 1 shares many characteristics with the other Near Eastern creation myths or epics.[128] For example, many of them think that the creation is not ex nihilo, the primordial material is water, and the process of creation is mainly transforming a disordered world into an ordered world. Also Genesis 1 has its own particularities in comparison with other creation myths or epics, *Enuma Elish*, for example. The narrative poem *Enuma Elish* tells how the world is created through the battle between Marduk and Tiamat. In Genesis 1, however, the world is not created through the divine battles. Since Genesis 1 is a component of the historiographical narrative from Genesis through 2 Kings, the discussion of its genre became more complicated. These accounts can be read as myths,

[128] For the discussion of reading creation accounts as myth, see e.g.,Werner H. Schmidt, *Einführung in das Alte Testament* (Berlin, New York: Walter de Gruyter, 1982), 59-65; or René Bloch, *Moses und der Mythos Die Auseinandersetzung mit der griechischen Mythologie bei Jüdisch-hellenistischen Autoren* (JSJ 145; Leiden, Boston: Brill, 2011), 55-70; or Michael A. Fishbane, *Biblical Myth and Rabbinic Mythmaking* (Oxford: Oxford University Press, 2003). For the discussion of both mythical and non-mythical natures of Genesis 1, see Smith, *The Priestly Vision of Genesis 1*, 139-59.

especially according to Michael Fishbane. He does not see the myth in terms of a genre; rather he sees myths as a kind of accounts. He argues:

> We shall understand the word 'Myth' to refer to (sacred and authoritative) accounts of the deeds and personalities of the gods and heroes during the formative events of primordial times, or during the subsequent historical interventions or actions of these figures which are constitutive for the founding of a given culture and its rituals.[129]

According to this approach, Genesis 1 is to some extent a creation myth, since it includes most of the features that Fishbane proposes. Furthermore, it shares many characteristics with the other ancient near east creation myths or epics, for example, *Enuma Elish*, *Atrahasis epic (COS I, 450–53)*, *the Descent of Ishtar*, *Anzu*, and *Erra and Ishum*.

However, although some mythical elements in Genesis 1 are similar to those in the other creation myths, the genre of Genesis 1 in the Bible is blurred. In this respect, as one of creation accounts in the Hebrew Bible, it was transformed by Priestly authors to become a component of the historiographical narrative from Genesis through 2 Kings.[130] Then to what extent does Genesis 1 conform with a new vision of a non-mythological narrative? How is the non-mythological vision of space demonstrated through narrative? In the present discussion, I shall analyse how the conceptual space in Genesis 1 shows its mythological traditions as well as its non-mythological elements, in comparison with the other creation accounts and texts dealing with the notion of creation in the Hebrew Bible.

What is mythical space? What characteristics does mythical space have? In his work "*Space and Place: The Perspective of Experience*", Tuan argues: "it is an intellectual construct. It can be very elaborate. Mythical space is also a response of feeling and imagination to fundamental human need. It differs from pragmatic and scientifically conceived spaces in that it ignores the logic of exclusion and contradiction. It does not necessarily obey the human logic." [131]

On the one hand, mythical space usually has divine and divine events, and there are a great number of imagine places or spatial relations in mythical space. Mythical space is therefore

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[129] See Fishbane, *Biblical Myth and Rabbinic Mythmaking*, 11.

[130] The creation accounts and texts including the notion of creation in the Bible are Genesis 1; 2-3; Job; Psalms 8; 19; 24; 29; 48; 51; 89; 93; 104; 136; Ecclesiastes; Isaiah 40; 45; Jeremiah 31; Ezekiel 36.

[131] Tuan, *Space and Place*, 99.

hardly experienced in ordinary life. On the other hand, mythical space can also be composed on the basis of experienced spatial settings by humanity. The mythical space in texts is generally described to show a particular view of the cosmos.[132] Genesis 1 is to some extend a mythical space, since at least it is God who creates the space and spatial relations.

In the Hebrew Bible, the writing time of some texts including the notion of creation are generally dated earlier than Genesis 1, such as Psalms 24; 29; 48; 93; and the writing time of some texts are dated later than Genesis 1, such as Psalm 19. Conceptual space in these texts is generally perceived as mythical, in particular in Psalms 24; 26, where God is personified. He founded the world upon the seas, and established the world upon rivers (Ps 24:2). The voice of God is mentioned: the voice of the God is upon the waters, the voice of the God is powerful and majestic (Psalm 29). God's residence is described: who may ascend into the hill of the God? And who may stand in the divine holy place? (Ps 24:3), and when the flood happened, "God sat as King at the flood" making God a human king. The text also claims that divine throne which is established of old, you are from everlasting (Ps 93:2). There is more specific description of God's appearance: the divine covered himself with light as with a cloak, stretched out in heaven like a tent curtain (Ps 104:5-6). Also the voice of God can travel through various kinds of space. A variety of spatial settings are constructed by God himself. Sometimes God is like an architect using his design capacity to construct the places. Therefore, the conceptual space in other creation accounts is rich with mythical meanings.

How does Genesis 1 provide a new vision of less mythical space? From what aspects the Priestly authors make Genesis 1 not as mythical as the other ancient Near Eastern creation myths? First, although the world is created by God's speech is mythical, its main function is not only showing the power and influence of God on the earth, but also emphasizing that speech is the most important medium for creation. God in Genesis 1 created the world through speech, rather than physical contact. Moreover, the creation is completed by setting spatial relations, rather than just by creating specific materials. Offering a less mythical space, Genesis 1 provides a structured world. Also for God's residence, there is also no specific description. Additionally, because Genesis 1 lacks an anthropological perspective, this also makes space less mythical.

Another point is that God's space in Genesis 1 is only shown through indirect expressions. Specifically speaking, we can only know by analysing the narrative perspective that God is

[132] See ibid., 86-100.

not in the world he created, but at where he stays. However, God can travel freely between two spaces, which demonstrates universalism to some extent. For God's residence, there is no specific description. It is only through Gen 1:26, 28; 2:3 that we know some traits of God's dwelling space. According to Gen 1:26, the God's space is like a dwelling space. Furthermore, according to Gen 2:3, this dwelling space is like a home where God can rest. The lack of a specific description of God's residential space makes God's space more abstract. Thus, it makes God's space less mythical.

In Genesis 1, monotheism is apparent throughout creation. God himself created the world through his speech. God had no assistance when creating the world. Accordingly, the places, spatial relations, and space are created by only one God. Also, Genesis 1 is unlike the other ancient Near Eastern creation myths such as *Enuma Elish* where the world is created through divine battles.[133] Creation in Genesis 1 is peaceful and the world is just created through divine speech. Thus, these elements in Genesis 1 are at the same time mythical and less mythical, "as a result, it becomes 'a sacred tale about past events that justify social action in the present.'"[134]

2. Genesis 6-9 and Conceptual Space

As Genesis 1, the Priestly flood narrative of Genesis 6-9 also demonstrates a cosmic view of the world.[135] Furthermore, the flood narrative has conceptual and textual correspondences with Genesis 1. Both reflect the vertical structural cosmic view. The Priestly flood narrative finds its completion in the covenant of God with Noah the representative of humanity (Gen 9:1-17). The narrative demonstrates on the one hand why God destroyed the world he created, on the other hand it explains why God established the covenant with humanity after flood. Noah's covenant is the first covenant established by God with humanity.

The flood narrative is the transition from good creation to destroying the world, from the narrative of the universe to the history of humanity (as claimed in non-Priestly Gen 6:1, when

[133] For a comparison of Genesis 1 and Enuma Elish, see Kenton Sparks, "Enuma Elish and Priestly Mimesis: Elite Emulation in Nascent Judaism," *JBL* 126 (2007), 625-48.

[134] Smith, *The Priestly Vision of Genesis 1*, 144.

[135] I define the cosmic view of the world as that understanding what the structure and function of the world is, and what the interrelation between humans and the world is.

men began to multiply on the face of the land), and from human history to Israel history. Correspondingly, the conceptual boundary of God and the human realm is blurred and fluid. The blurred spatial opposition between mythical space and non-mythical space is also maintained in the Priestly flood narrative. Non-mythical space is generally constructed with geographical terms, while mythical space is constructed through the description of mythical environments which humans hardly experience. The spatial opposition between the two kinds of space are juxtaposed, as a result demonstrating a fluid boundary between mythical and non-mythical space, and offering a particular understanding of mythical space in the flood narrative. The etiology of space is also addressed in the Priestly flood narrative, that is, the spatial relations such as the spatial relation between the natural spatial settings, and the spatial relation between humans and the world is sacred and influenced by God. Space can be hostile to humanity. I shall first discuss the cosmic view demonstrated in the Priestly flood narrative, then I shall analyse the fluid boundary, the zone between God and the human realm, and between mythical and non-mythical space in the context of Near Eastern flood myths.[136]

2.1. Vertical Cosmic View

The flood narrative reflects the vertical and stratified view of the cosmos. In this respect, it corresponds with Genesis 1.[137] However, there is an important difference: the conceptual space in Genesis 1 is a circular three-dimensional cosmos, while the conceptual space in the flood narrative is emphasized by its vertical characteristic, and the direction of the vertical axis is shown as being from earth to heaven, from down to up.

First, when the flood happened, the origin was "all the fountains of the *great deep* (תהום רבה) burst open, and the *windows of heaven* (ארבת השמים) were opened" (Gen 7:11). It first emphasizes that the origin is the burst in the great deep, which is in the earth (Gen 1:2), only after it describes that the windows of heaven were opened, emphasizing the up direction of

[136] For an introduction to the Gilgamesh Epic, see Andrew R. George, *The Babylonian Gilgamesh Epic: Introduction, Critical Edition and Cuneiform Texts*, 2 vols (Oxford, New York: Oxford University Press, 2003) 1.29-33.

[137] For the discussion of the similarities and coordination of Gen 1:1-2:3 and the Priestly flood account, see David M. Carr, *Reading the Fractures of Genesis: Historical and Literary Approaches* (Louisville, Kentucky: Westminster John Knox Press, 1996), 64-68.

the flood, as a result this verse not only sets a vertical space in which the flood happened, but also emphasizes the vertical axis from down to up through the sequence of words. When the flood receded, it was also "*the fountains of the deep* and the *windows of heaven*" that closed (Gen 8:2a): the recession of the flood is first because the fountains of the deep were closed, and then because the windows of heaven were closed. Accordingly, the description of the flood gives a sense of vertical space from the "down" on the earth to the "up" in the sky.

Both Gen 7:11 and Gen 8:2a therefore provide a vertical view of space, On the basis of this explanation, along with the position of heaven in its spatial settings, there is a stratified view of the cosmos which is suggested in Genesis 1. In Genesis 1, the water is both above and below the heaven (Gen 1:7-9), which is protecting the world, nature and humanity. The water below the heaven is the sea (Gen 1:7-9). In the Priestly flood narrative, the water below and above heaven again got together as before the creation. This implies that chaos returned. The windows of heaven were opened, the water behind windows poured out from the windows, and blended into the waters under the windows. Thus, the stratified view of the cosmos is demonstrated by the destruction of the stratified cosmos.

This stratified view of the cosmos is on the basis of the spatial relations described in Genesis 1 (e.g., Gen 1:3-15). Taking the waters as the medium, the flood narrative makes such a view of cosmos more specific and vivid. As a result, this conceptual space corresponds to Genesis 1 and at the same time emphasizes its vertical rather than circular characteristic.

2.2. Mythical Space and Less Mythical Space

Flood is a natural phenomenon, especially in Mesopotamia where various flood myths were deeply influenced by nature. Although the Mesopotamia plateau is an area lacking precipitation, the economics and cultural life of Mesopotamians rely on the rivers. Accordingly, Mesopotamian flood myths may be seen as projecting of the area's practical social life. Flood myths occur in a number of Mesopotamian stories for example, *Atrahasis* and the *Gilgamesh tablet XI.*[138] Scholars basically agree that the flood in the Hebrew Bible is

[138] For a survey of ancient Near Eastern traditions about the flood, see Brian B. Schmidt, "Flood Narratives of Ancient Western Asia," in *Civilizations of the Ancient Near East*, 4 vols. In 2 vols (ed. Jack M. Sasson; Peabody, MA: Hendrickson, 1995), 2: 2337-51.

influenced by Near Eastern flood myths, or at least the authors of the flood narrative were familiar with the traditions in flood myths, because there are mythical elements or motifs remaining in the flood narrative. Because the flood narrative is to some extent the projection of nature, natural space and mythical space are interwoven together. Such tension between natural and mythical space may be found in Gen 6:9. First, the temporal expression in Gen 6:9 makes the mythical scene has more real: "these are the generations of Noah: Noah was a just man and perfect in his generations." In the same words, actual scenes are transformed through super-natural terms into mythic scenes: "and Noah walked with God". In the flood narrative, mythic and less mythic space are primarily constructed by natural geographical terms and by super-natural terms respectively, then they are reflected through the spatial correspondence between God and the human realms.

Initially, natural space is constructed with natural environments that humans can easily experience in their daily lives. It is the "logical" space, it "comforts" most of our views of space. Also spatial relations are readily perceived in natural environments. On the basis of this, the sense of natural space is a given. In the Priestly flood narrative, such natural space is primarily indicated through the shifts of mythic scenes to the Israel historiographical narrative. Thus the foundation of the flood narrative is historical and the spatial scenery has historicity. Another narrative strategy is describing Noah's ark with geometrical and natural terms (e.g., Gen 6:15), while its function remains mythical.

A more effective narrative strategy is describing the course of the flood using the natural geographical terms. At the beginning of Priestly flood accounts, the spatial scenery is introduced by the temporal expression and Priestly *toledot* in order to actualize the scene of flood: "these are the generations of Noah: Noah was a just man and perfect in his generations" (Gen 6:9). This verse therefore sets the flood narrative in the whole historical narrative in the Pentateuch. When the historical scene was described, the specific time in the narrative makes the narrative less mythical, indicating the mixture of mythical elements and historical elements: "and in the seventh month, on the seventeenth day of the month, the ark rested upon the mountains of Ararat, and the water decreased steadily until the tenth month, in the tenth month, on the first day of the month, the tops of the mountains became visible" (Gen 8:4-5). Accordingly, through this actualized temporal expression, the spatial scenery was set in the frame of the historical narrative. Although mythical and super-logical elements or motifs remain, Priestly authors offered a new vision of less mythical space if we read flood accounts against the background of Israel's historiographical narrative.

As the space of humanity, Noah's ark plays an important role in constructing a less mythical space. The ark is described by geographical terms, the width and length are logical and standard. The materials for constructing the ark are real. The physical material is "gopher wood", the plan of construction is also on the basis of the real world (Gen 6:14-16). These elements construct a less mythical space on a conceptual level. Even the mythical function demonstrates the less mythical traits such as taking people, floating on the surface of water (Gen 6:19), while the function of the ark surviving humanity is essentially mythical. Consider that during the flood only the ark on the earth can float on the water (Gen 7:18).

During the flood, there are great numbers of natural and geographical terms describing the course of the flood. For example, "the water prevailed and increased greatly upon the earth" (Gen 7:18), or using geometrical terms that actualize the spatial scenery: the water prevailed fifteen cubits higher, and the mountains were covered (Gen 7:20). The historicized time also contributes to constructing less mythical space: "and the water prevailed upon the earth one hundred and fifty days" (Gen 7:24).

After the flood, there are also many natural geographical terms describing the spatial scenery. Some are from the real geographical environments like Ararat Mountain (Gen 8:4), some are realistic descriptions such as "the tops of the mountains" (Gen 8:5). Mountains as natural components at this stage are not mythical at all.

Additionally, the motion verb is also significant for making the space less mythical: "and the water *decreased steadily* until the tenth month" (Gen 8:5). "Decreased readily" (היו הלוך וחסור) conforms with the concept of space: the water decreased little by little and by the first day of the tenth month the tops of mountain were visible. All these contribute to the vision of a non-mythological landscape after the flood.

It is noteworthy that the less mythical spatial elements discussed above usually occur together with the mythical elements. Thus there is an interesting juxtaposition between mythical and less mythical space in the flood accounts. First, although the temporal expression actualizes the spatial scenery, it is not the logical time, at least in the modern sense. Therefore it keeps the spatial scenery as mythical. When the flood happened, the spatial scenery is introduced by the temporal expression: "in the six hundredth year of Noah's life, in the second month, on the seventeenth day of the month" (Gen 7:6). During the course of the flood, the waters prevailed upon the earth an hundred and fifty days (Gen 7:24). After the flood, again the spatial scenery is recognized by the temporal expression: "at the end of one

hundred and fifty days the water decreased" (Gen 8:3b). Numbers such as six hundredth year, hundredth year, hundred and fifty days seem to be symbolic numbers. Thus they keep the spatial scenery mythical. However, although they are not logical, they are put in the historical narrative, and juxtaposed with the historicized temporal expression.

In the flood narrative, it is noteworthy that the mythical features and natural features in many cases are juxtaposed together in the same word or scene, thus constructing a conceptual space that at the same time is mythical and less mythical. Take the Gen 6:9-7:24 as example:

Less Mythical Space	Mythical Space
Gen 6:9 "these are the records of the generations of Noah. (אלה תולדת נח)	Gen 6:9 "Noah walked with God." (את־האלהים התהלך־נח)
Noah was a righteous man, blameless in his time." (נח איש צדיק תמים היה בדרתיו)	
Gen 6:10 "And Noah became the father of three sons: Shem, Ham, and Japheth." (ויולד נח שלשה בנים את־שם את־חם ואת־יפת)	
Gen 6:11 "The earth was filled with violence." (ותמלא הארץ חמס)	Gen 6:12 "God looked on the earth, the earth was corrupt before God, all flesh had corrupted their way upon the earth."

(וירא אלהים את־הארץ והנה נשחתה כי־השחית כל־בשר את־דרכו על־הארץ)

Gen 6:13 God said to Noah:

"For the earth is filled with violence."

(כי־מלאה הארץ חמס)

Gen 6:13 "God said to Noah."

(ויאמר אלהים לנח)

Gen 6:14-16 Description of the construction of the ark.

Gen 6:17-21 God brought

the flood of the water upon the earth.

Gen 6:22 "Thus Noah did all that God had commanded him,

so he did." (ויעש נח ככל אשר צוה אתו אלהים כן עשה)

Gen 7:11 "All the fountains of the great deep burst open."

(נבקעו כל־מעינות תהום רבה)

Gen 7:11 "All" the fountains of the

deep burst open,

the windows of heavens were opened.

(נבקעו כל־מעינות תהום רבה וארבת השמים נפתחו)

Gen 7:13 Noah and his family

came into the ark.

Gen 7:14-16a "All" creatures came into the ark

Gen 7:18 “The waters prevailed, and were increased greatly upon the earth, the ark floated on the surface of the water.”

(ויגברו המים וירבו מאד על־הארץ ותלך התבה על־פני המים)

Gen 7:18 Only the ark floated on the surface of the water.

Gen 7:19 “The water prevailed more and more upon the earth.”

(והמים גברו מאד מאד על־הארץ)

Gen 7:19 “All” the high mountains everywhere under the heavens were covered.

(ויכסו כל־ההרים הגבהים אשר־תחת כל־השמים)

Gen 7:20 “The water prevailed fifteen cubits higher, and the mountains were covered.”

(חמש עשרה אמה מלמעלה גברו המים ויכסו ההרים)

Gen 7:21 “All flesh that moved on the earth perished birds and cattle and beasts and every swarming thing that swarms upon the earth, and all mankind.”

Gen 7:21 “All” flesh, “all” swarming things. and “all” humans.

(ויגוע כל־בשר הרמש על־הארץ בעוף ובבהמה ובחיה ובכל־השרץ השרץ על־הארץ וכל האדם)

Gen 7:24 “The water prevailed upon the earth one hundred and fifty days.”

(ויגברו המים על־הארץ חמשים ומאת יום)

In Gen 6:14-16, the ark demonstrates itself as both mythical and less mythical. In terms of scale, materials, and form, the ark was real space. Nevertheless, the ark can also be understood conceptually as mythical and imagined space in terms of its function. The ark can

save all the species on earth, it can float on the water and therefore would not be destroyed (Gen 7:18). These features made the ark at the same time a real and imagined space.

In the flood accounts it is very common that the natural geographical terms were juxtaposed in the same sentence or scene with mythical words or motifs. Mythical space was not only constructed by words, but was also indicated by a narrative perspective, an omniscient perspective in particular, for instance, Noah was narrated as "walking with God" (Gen 6:9). In Genesis 7:19, the description of mountains also indicates a mythical vision through an omniscient perspective: while "mountain" is a geographical word, "all the high mountains everywhere under the heavens were covered" implies an omniscient narrator because of the word "all". The vision of mythical space is strengthened by "all" because "all" makes the flood space so grander that is hard to be imagined.

Figurative expressions also contribute to space appearing mythical. A typical case in the flood accounts is the "windows of heavens" in Gen 7:11 and Gen 8:2. In the Hebrew Bible, "windows" may be used as a physical object, an architectural feature (1Kgs 6:4; 7:4-5; Eccl 12:3; Ps 2:9; Isa 60:8; Jer 9:21; 22:14; Ezek 40:16, 22, 25, 29, 33, 36; 41:16, 26; Dan 6:10; Joel 2:9; Zep 2:14). Also, "windows" can be used as a metaphor (2Kgs 7:2, 19; Isa 24:18; Mal 3:10). In 2Kgs 7:2, 19; Isa 24:18, "windows of heavens" is used to express the sense of astonishment. Mal 3:10 effectively demonstrates the spatial characteristics of mythical windows: God's storehouse is behind the windows of heavens, God uses windows to communicate to humanity on the earth and can pour blessing to them through windows. In this respect, "windows of heavens" apparently is a metaphor and is a typical conceptual space in the narrative of the Hebrew Bible. Thus the use of metaphor makes space more mythical.

2.3. Fluid Zone between God and Human Realm

In polytheistic religious systems, the boundary of God and the human realm is not so clear. In the flood accounts, although it is a monotheist text, the boundary of God and the human realm is also fluid and blurred, humans cannot save themselves, only God can save the world. How does a transcendent God reveal himself in a monotheist text? How does God appear throughout history?

The narrative of the flood accounts is completed through consistent shifts of scenes. Specifically speaking, in flood accounts the scenes of God's activity and human activities shift together and sometimes stand together, thus constructing a blurred boundary of God and human realms. Consider Gen 6:9, Noah appeared in human space: "these are the records of the generations of Noah. Noah was a righteous man, blameless in his time." Then the God's space is juxtaposed in the same verse: "Noah walked with God" (Gen 6:9). Thus, Gen 6:9 may be seen as a prologue for the spatial settings in the Priestly flood narrative. The following diagram shows the juxtapositions between humans and God realms in Genesis 6:9-13.

Humans' Realm	God's Realm
Gen 6:9 "These are the records of the generations of Noah. (אלה תולדת נח) Noah was a righteous man, blameless in his time." (נח איש צדיק תמים היה בדרתיו)	Gen 6:9 "Noah walked with God." (את־האלהים התהלך־נח)
Gen 6:10 "And Noah became the father of three sons: Shem, Ham, and Japheth." (ויולד נח שלשה בנים את־שם את־חם ואת־יפת)	
Gen 6:11 "The earth was filled with violence." (ותמלא הארץ חמס)	Gen 6:11 "The earth was corrupt before God." (ותשחת הארץ לפני האלהים)
Gen 6:12 "For all flesh had corrupted their way upon the earth."	Gen 6:12 "God looked on the earth."

(כי־השחית כל־בשר את־דרכו על־הארץ)　　(וירא אלהים את־הארץ)

Gen 6:13 "God said to Noah." (ויאמר אלהים לנח)

"For the earth is filled with violence."

(כי־מלאה הארץ חמס)

Gen 6:13 "God said to Noah."

(ויאמר אלהים לנח)

Before the flood, the perspective of God indicates that he is not in the human realm, but rather in God's realm. The world was before the God, and God saw the world. The relative position of God is above the earth and beyond this world, which is also demonstrated by opened windows of heavens. It is not very clear if "then God said to Noah" in Gen 6:13 indicates that God is on the earth or in his world. It also cannot be justified by the phrase "Noah walked with God" (את־האלהים התהלך־נח), because such phrase can be used in a metaphorical way.

Probably the authors of the Priestly document intended to blur the boundary of God's realm and the human realm at this point. The possible reason is that the authors of the Priestly Document intended to pave the way for the following narratives where God intervenes the history more freely and gets increasingly closer to this world. However, if we understand "see" in Gen 6:17 as sight vision, then it corresponds with Gen 6:12 where the object of "see" is the earth under heaven, given that Noah is in the same place as God. Accordingly both God and Noah are not in the human realm, their space is beyond the human world. Afterwards, the scene shifts to human space through the introduction of the ark (Gen 6:14-22). The ark is made of gopher wood and is described with geometrical terms such as three hundred cubits (Gen 6:15). Then the flood happened, Noah came into the ark. The function of the ark floating on water rather than being destroyed (Gen 7:18) demonstrates its mythical nature which corresponds with the phrase in Gen 6:19. During the course of the flood, the stratified view of the cosmos is again expressed. The connection of the rain from the heaven and the water under the earth shows a vertical axis. Then the narrative focuses on the earthly settings (Gen 7:11, 13-16a, 18-21, 24). The reason that the flood receded from earth is "God *remembered* Noah" (ויזכר אלהים את־נח). This phrase implies God was in his place because "remember" does not necessarily demand that God was in the human realm (Gen 8:1a). After that, Gen 8:2a, 3b-5 demonstrates a spatial juxtaposition of God and the human realm: the windows of heavens were closed and the mountains on the earth can be seen. Then the scene settled by Gen 8:13a,

14-19 is shifted to earth again. The phrase “God spoke to Noah” (Gen 8:15) probably illustrates that God is in the human realm. The ark has already rested upon the mountains of Ararat (Gen 8:4), the surface of the ground has dried up (Gen 8:13a). The place where God blessed and established the covenant is in the human realm. This place is also indicated in Gen 9:1 and Gen 9:8: Noah and his sons just went out from the ark and then made the covenant with God. Moreover, the descriptions of natural and geographical objects in Gen 9:12-17 also imply that the scene is on the earth.

IV. Symbolic Space in Genesis 1 and Genesis 6-9

A symbol is an abstracted sign and does not necessarily have direct link with a human subject.[139] Rather, a symbol has more connections with the material object. In most cases, the connection between a symbol and an object is culture-bound and usually formed in a group, rather than by an individual. Sometimes the symbolic meaning does not promise the direct connection with a material object, as metaphor. Symbolic meaning is arbitrary.

A spatial symbol is the symbol which is from a space, place, spatial setting or spatial relation. For example, the temple symbolizes the conceptual center to ancient religious Israelites.[140] The spatial symbol may also be a color, form, scale. Since a symbol is cultivated in social culture, critical spatiality after the 1970s generally emphasizes the significance of symbolic space in society. The representational spaces of Lefebvre has the essential connection with symbolism.

> Representational spaces, embodying complex symbolisms, sometimes coded, sometimes not, linked to the clandestine or underground side of social life, as also to art (which may come eventually to be defined less as a code of space than as a code of representational spaces).[141]
>
> Representational spaces: space as directly lived through its associated images and symbols, and hence the space of "inhabitant" and "users", but also of some artists and perhaps of those, such as a few writers and philosophers,

[139] Symbol is generally defined with "simile", for a comparison between symbol and simile from the human geographical perspective, see Yi-Fu Tuan, "Sign and Metaphor," in *Annals of the Association of American Geographers*, vol 68, 3 (1978), 371.

[140] Jonathan Z. Smith discusses "center" in terms of Jewish culture, see Smith, *Map is Not Territory: Studies in the History of Religions*, 112-15.

[141] See Lefebvre, *The Production of Space*, 33.

> who describe and aspire to do no more than describe. This is the dominated—and hence passively experienced—space which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects. Thus representational spaces may be said, though again with certain exceptions, to tend towards more or less coherent systems of non-verbal symbols and signs.[142]

A symbol cannot acquire its meaning automatically and naturally. It is only through human practice that a symbol acquires its meaning or meanings. For example, the Jerusalem Temple cannot be naturally the symbol of the God's residence, it needs the interpretation of people to create and strengthen this symbol. Accordingly, there are two important features of symbolic space: first, symbolic space acquires its meaning or meanings in social group; second, it emphasizes the significance of human practice in creating symbolic space. In one word, it is the social practice that creates them. Humans can experience the space without difficulty because they are able to give symbolic meanings to the space, moreover, they get used to symbolic space in their daily lives.

A symbolic meaning may sometimes challenge existing symbolic meanings. Soja's "third space" is normally connected with race, class and protest, focusing on the challenge and appropriation of the traditional and authoritative symbolic meanings of space.[143] Furthermore, there can also be different and conflicting symbolic meanings for the same space or place, since the meanings are sometimes not given by only one group, but rather by different groups.

There are many ways to give symbolic meanings to space. It can be through the body, decoration, propagation, and media. Writings, including diaries, letters, poetry, and novels, are also significant ways of giving symbolic meanings to space. An example is how biblical narrative give symbolic meanings to the Jerusalem Temple as the God's residence. In writings, authors can challenge existing symbolic meanings through rhetorical strategies. Genesis 1 and Genesis 6-9 are the texts focusing on the cosmos, nature and humanity. It seems that there is no direct description of social space as the tabernacle. The only description of social space is the "altar" which is mentioned in the non-Priestly flood narrative. Then how can these accounts reflect social symbolic space? Can Genesis 1 and the Priestly flood narrative demonstrate social practices? Do the accounts challenge traditional and authoritative

[142] See ibid., 39.

[143] See Soja, *Thirdspace*, 106-44.

symbolic space and give new symbolic meanings to the space? In this chapter, I shall take Genesis 1 as an example to analyse how Priestly authors were influenced by contemporary social culture when creating symbolic space, and how symbolic space in Genesis 1 challenged the traditional symbolic meanings of creation space, with comparison of other creation accounts and text dealing with the notion of creation in the Hebrew Bible. Then I take the covenant-establishing accounts in the Priestly flood narrative as an example to discuss how social practice creates new symbolic space, and whether this new symbolic space appropriates the traditional symbolic meanings.

1. Symbolic Space in Genesis 1

Humans have got used to giving symbolic meanings to spaces and places that they experience daily. A symbolic space can also have an emotional or affective effect on humans. While writing, the authors, by arranging the writing materials and themes, can offer a space or place a new symbolic meaning. In this respect, Genesis 1 demonstrates the new symbolic Priestly vision of creation space. On the one hand, Priestly authors use words to describe the cosmos, the world, and nature, giving symbolic meanings to them, on the other hand, these symbolic meanings are sometimes the challenge and the appropriation of traditional authoritative symbolic meanings of creation space.

1.1. Historical Settings and Priestly Authors

The writing time of Genesis 1 is dated not very early. It is the product of a relatively high level of scribe culture and is produced in the time of exile, specifically in the late Babylonian exile at the beginning of Persian Empire. Then what was the statue of the Priestly authors? There are no sources of evidence for identifying the Priestly authors. It seems there was a priestly cycle because these texts do not necessarily belong to the same priestly branch or group. It seems that Genesis 1-11 may have been produced by priests in a community in an exilic location in Babylonia. Although today most scholars agree that the texts in 2 Kings 24-25, 2 Chronicler 36, and the book of Jeremiah, which are the main biblical sources for the

events leading up to the exile, are more ideological,[144] it is likely that most priestly elites were exiled at the fall of Jerusalem (587/586 B.C.E.). Afterwards, some local cult communities such as Mizpah and Bethel may have consolidated again.[145] Then the Aaronistic priests took power. In addition, the priests who were in charge of the Jerusalem cult were likely sent to Babylon (2Kings 24-25). Also we know from Ezekiel and the other exile prophets that the Zadokite branch of the priesthood, represented by the priest, Joshua, maintained exclusive title to the high priestly office in the Babylonian diaspora (Zech 3:8; 6:11-14).

I propose that Genesis 1 was written or edited in the period of the late Babylonian exile and early of Persian rule, since the symbolic meanings of space indicate both Babylonian and Persian cultural influence.[146] Moreover, with the comparison with Ezekiel that has a priestly context and was influenced by Babylonian culture, it seems that the views of the Priestly authors was more pro-Persian, though the priestly circle might have arisen around Ezekiel. In addition, since the Priestly texts show a special understanding of "the land of people",[147] and imply a "foreign experience" without mentioning the Zadokite branch, the Priestly authors are probably the writers exiled, and belonged to the Aronic branch. The writing place may be the center of worship as "the place Casiphia" (Ezek 8:16-20), where the Priestly texts reached their mature formulation.[148]

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[144] On the one hand, in terms of rhetoric, the accounts of conquests of Jerusalem and Judah during the reigns of Jehoiaikim, Jehoiachin, and Zedekiah by Nebuchadnezzar fits the literary structure underlies Assyrian and Hittite conquest accounts, on the other hand, it is the period of Sabbath, the restoration and some other theological concepts. Thus the accounts of "the empty land" can be invented by "holy race" as a prerequisite for the return to Judah in order to upgrade the returnees as true Israel and to justify and legitimize the takeover of the land from the "aboriginal occupants of the land", with the pretense of coming to Judah when it was clear of inhabitants. See Lisbeth S. Fried, "The Land Lay Desolat: Conquest and Restoration in the Ancient Near East," in *Judah and the Judeans in the Neo-Babylonian Period* (ed. Oded Lipschits and Joseph Blenkinsopp; Indiana: Eisenbrauns, 2003), 23-24, and Bustenay Oded, "Where is the 'Myth of the Empty Land' to be Found? History versus Myth," in *Judah and the Judeans in the Neo-Babylonian Period*, 57.

[145] See Joseph Blenkinsopp, "The Judaean Priesthood during the Neo-Babylonian and Achaemenid Periods: A Hypothetical Reconstruction," *CBQ* 60 (1998), 25-43.

[146] For the influence of Persian culture, see Leith, "Israel Among the Nations," 368-71. For the discussion of the date of the Priestly document, see 42-47 in Part B. I. 3 in this work.

[147] See Jean-Louis Ska, *Introduction to Reading the Pentateuch* (trans. Sr. Pascale Doninique; Winona Lake, Indiana: Eisenbrauns, 2006), 160.

[148] See Blenkinsopp, *The Pentateuch*, 238.

1.2. Sociological Location and Symbolic Space

Conceptual space in Genesis 1 focuses on order, balance, and universalism. How do these conceptual ideas reflect the influence of social culture? How might social culture influence their understanding of creation space? How did the Priestly authors give symbolic meanings to Genesis 1 through writing as social practice? Some proposals are made to address these issues.

First, God in Genesis 1 as the Creator was beyond any powers. Differing from other ancient Near Eastern creation myths, God had no rivals when he created the world. Unlike *Enuma Elish*, creation in Genesis 1 does not occur in the aftermath of divine powers in opposition. "God not only creates; God is also the one who inaugurates separation into proper realms, and these realms are maintained in terms that echo the priestly regimen of the Temple."[149] The authors of Genesis 1 make a connection between the cosmos and reality. Creation in Genesis 1 is peaceful. Priestly authors are more concerned with spatial relations, rather than specific places or localities. Specific places are not emphasized by Priestly authors in Genesis 1, rather they pay close attention to well-ordered spatial relations. Although specific places may be destroyed, basic spatial relations are kept in order. In the exilic period, while Israel and Jerusalem are destroyed, for the Priestly authors, the basic spatial relations is remain for people.

Second, if creation in Genesis 1 does not occur because of the battle between divine powers, how does the creation happen? God's speech plays as an important role in Genesis 1.[150] As mentioned above, each of the six days is created by God's speech. Moreover, after the creation on each day, God's speech also includes a blessing on the creatures he creates. Although God's speech also occurs in both Egyptian and Mesopotamian creation accounts, it is only in Genesis 1 that God's speech created the world. Then why did the Priestly authors give God's speech such an important status in Genesis 1? Why was the world constructed by God's speech? These issues probably can be addressed from the perspective of symbolic space. The priestly instructions in the priestly tradition are from God. The authority of God's

[149] Smith, *The Priestly Vision of Genesis 1*, 92.

[150] For the significance of speech in Genesis 1, see Smith, *The Priestly Vision of Genesis 1*, 66-67.

speech highlights the authority of the priestly instructions. Furthermore, in ancient Israel, instruction was associated with priests, as reflected in Jer 18:18; Mal 2:6-9. In addition to speech, the first instruction of God to humanity is in Genesis 1 (Gen 1:28). Also God's instructions are frequently found in the Priestly texts. God instructs at every important time, which emphasizes the significance of the instructions. Thus God's speech in Genesis 1 authorizes the instructions of priests in the 6th century B.C.E. Priestly power expanded during Persian period (538-323 B.C.E.), corresponding with their instructions. Also, while the God still on a high place promises his control of the world, he has no exact place to resident, this also makes sure the power of priestly instructions.

Third, we may ask what instructions of priests are for after discussing the authoritative priestly instructions in Genesis 1. One important function was maintaining the "appointed time". It should be important for exiles to find an alternative way to worship under the circumstance when the temple fell down and they were deported. The lack of organized public worship might have been a great issue for exiles who had just completed their cult centralization.[151] In such circumstances, a "public gathering" was an effective way to complete such worship, even without the traditional meanings. But the different people in this gathering space are not easy to share the same experience of their tradition. Thus how to internalize their experience became an urgent problem. Festivals like the weekly Shabbat and rituals such as circumcision played a significant role in maintaining the Israelites as the ethnic unit.

To the exiles, it was more important that the festival had sociality. "At public gatherings on fast days, the exiles lamented the loss of their former homeland and prayed for a speedy return. On such occasions the teachings of prophets and the reading of sacred texts from pre-exilic times may also have filled the spiritual void."[152] Generally the festival needs the participation of rituals. A certain space was needed for this ritual. This space had to be a public space which could help communities to experience the same tradition or historical events together. The festival as a ritual in this public space transformed the experience and feelings belonging to a small group to a larger group, then this larger group transformed the experience and feelings to the group larger, at last this experience and feeling was extended to the people in the same space.

[151] See Cogan, "Into Exile," 359-60.

[152] Ibid., 360.

1.3. The Appropriation of Space[153]

According to critical spatiality, space was no more a neutral entity. In the same place, there could be different symbolic ideas. Different individuals and groups offered different symbolic meanings to the place. As space was embedded in narrative rhetorically, a space also had various symbolic meanings. Specifically speaking, the same kind of space could have different interpretations with different authors in different circumstances. In the light of rhetorical strategy, the existing written materials can be rearranged in order to obtain different symbolic meaning. This was the usual way that authors created symbolic space on the basis of traditional conceptual ideas and symbolic meanings.

1.3.1. Genesis 1 and Genesis 2-3

For Genesis 1 and Genesis 2-3, there is a basic agreement that Genesis1 belonged to the Priestly texts, and Genesis 2-3 belonged to the non-Priestly texts. Both tell the creation story. Though they are relative independent, there is a basic connection between them—Gen 2:4a.[154] Two creation accounts were tied together by this verse. We could see the function of the verse in terms of several points:

First is the order of expression "heaven and earth" (את השמים ואת הארץ). In Genesis 1 we are told that "when God began to create heaven and earth." (Gen 1:1). However, we find in Gen 2:4b the reverse phrase "earth and heaven". These are in the different order about "heaven and earth". This is probably an intentional adaption. Genesis 1 narrates more about the creation of God, Genesis 2, however, also narrates about the humanity. Put in other words, the order "earth and heaven" (ארץ ושמים) corresponds to the earthly perspective of Gen 2:4b-3:24.

[153] The appropriated of the symbolic meanings of the same space is highlighted by post-modern theorists, such as Edward Soja, See Soja, *Thirdspace*, 68, 87.

[154] For the discussion of the function of Gen 2:4a, see e.g., Jan Christian Gertz, "The Formation of the Primeval History," in *The Book of Genesis: Composition, Reception and Interpretation* (ed. Craig A. Evans, Joel. N. Lohr, and David L. Petersen; VTSup 152; Leiden, Boston: Brill, 2012), 114-18.

Second, apart from the order of "heaven and earth", there is also another important difference between the verbs "to create" (ברא) in Gen 1:1; 2:4a and "to make" (עשה) in Gen 2:4b. In the Hebrew bible, the verb "to create" is especially used by God, for example, Num 16:30; Ps 51:12; Isa 42:15; 43:1; 45:18. The verb "to make", is much more flexible, and can be used with the subject God or humanity. In Genesis 1, "to make" appears only on days 2, 4 and 6; yet "to create" is used more extensively. Then Genesis 1 represents the Priestly vision that God is the only one who creates the universe.

Third, Genesis 1 is much more about God, yet Gen 2:4b-24 is more about humanity. The creations of humanity in Genesis 1 and Genesis 2 both have connections with God. But there is a big difference between them. In Gen 2:7, the creation of humanity is very concrete—the dust from the ground. The life of humanity is given by the breath of God.

> Then YHWH God formed man of dust from the ground, and breathed into his nostrils the breath of life; and man became a living being
>
> (וייצר יהוה אלהים את־האדם עפר מן־האדמה ויפח באפיו נשמת חיים ויהי האדם לנפש חיה)
>
> (Gen 2:7).

However, in Genesis 1, humanity is created by God through the image and the likeness, the expression of which is more complex than that in Gen 2:7.

> Then God said, "Let us make man in our image, according to our likeness (ויאמר אלהים נעשה אדם בצלמנו כדמותנו); and let them rule over the fish of the sea and over the birds of the sky and over the cattle and over all the earth, and over every creeping thing that creeps on the earth." (Gen 1:26)

Apparently the phrase "the image and the likeness" are more difficult than "dust from ground" to be interpreted. Nevertheless, whether image or dust, they all indicate the difference between God and humanity: humanity may share the nature of God, but is not God.

1.3.2. Genesis 1 and Psalms

There are also texts including the notion of creation in the Psalms. The accounts were written in different history periods but most of them were composed before the exile. In the following discussion we can see how Genesis 1 uses these writing materials and adopts them into their

own creation account. Psalm 8 is a prominent text and is dated as during the period of exile. According to the superscription "for the choir director; on the Gittith. A Psalm of David. YHWH, our Lord", this is the hymn of praise for God. Not only was this text written at the same period as Genesis 1, but it also resembles the Priestly vision of Genesis 1: God is the creator beyond any power; everything in the universe is created by God. However, this hymn also praises humanity itself. As in Ps 8:5: "you made him little less than divinities, and with glory and majesty you crowned him". This is accentuated by a rhetorical question in Ps 8:4: "what is the human being that you remember him, the human that you are mindful of him?" Psalm 19 is another text including the notion of creation which is dated to the post-exile period. Both Genesis 1 and Psalm 19 highlight God's speech. However, for Genesis 1, God's speech is the basis of creation; but for Psalm 19, God's speech is a kind of by-product of creation. Furthermore, some narratives in Psalm 19 has a reality connection with earthly laws, which we can discern from Ps 19:7-14.

While Psalm 104 might have been edited over a long period of time, the present form shows the post-exilic concepts[155]. At the beginning of Psalm 104, we see a difference from Genesis 1: God has his own place in the sky. "He wraps himself in light as with a garment; he stretches out the heavens like a tent, and lays the beams of his upper chambers on their waters. He makes the clouds his chariot and rides on the wings of the wind." (Ps 104:2-3). In Genesis 1 there is no information about where God is when he creates the cosmos. This is probably because after the temple and Jerusalem were destroyed, the Priestly authors does not concern of the specific place where God could resident on the earth, rather they pay more attention to the space and spatial relations God created.

An interesting point here is also the idea of a water source. The water in Genesis 1 is of two kinds: one is the pre-material for God to create, the other kind of water is the sea which is the place for living. In the Psalms, however, water is described as on the one hand, being controlled by God, which implicitly indicates that water could evoke terrible, traumatic, and violent events; on the other hand, the water is a significant element for living on earth. After the descriptions of water, Ps 104:20-35 gives a picture of a universe filled with dangers, rather than with the order as in Genesis 1. Genesis 1 presents a world that is good, Psalm 104, however, presents a world that has many evils. Other creation accounts or texts in the Psalms dated to the pre-exile period are Psalms 24; 29; 48; 93, all of them mention the water in the

[155] See e.g., Schmid, "Himmelsgott, Weltgott und Schöpfer: 'Gott' und der 'Himmel' in der Literatur der Zeit des Zweiten Tempels," 126-27.

cosmos and God is described as an earthly king. Psalm 136 describes a universe maintained by God forever, and in Psalm 51 God is described as a judge against evil.

2. Symbolic Space in Genesis 6-9

When God established the covenant with Noah, there was also a symbolic world (Gen 9:13-17) which was created by words as "God set the bow in the cloud" (Gen 9:13), "bring the cloud over the earth", "the bow shall be seen in the cloud" (Gen 9:14). Among them, the "bow" (קשת) is described directly as a symbolic sign that has almost all the features of a symbol. In this section, I shall explore the space of the covenant establishing (Gen 9:13-17) from the perspective of symbolic space. First, I shall summarize some characteristics of symbolic space in terms of the description of the bow. Then I shall discuss how social practice may create symbolic space in Gen 9:13-17. In addition, through a comparison between the Priestly version (Gen 9:13-17) and the non-Priestly version (Gen 8:20-22), I shall discuss the difference between the descriptions of space after the flood in Priestly and non-Priestly texts.

2.1. The Aura[156] of the Bow

In the flood narrative, the "bow" (Gen 9:13, 14, 16) is a symbolic sign specifically mentioned in the direct speech of God.

> I set my bow in the cloud, and it shall be for a sign of a covenant between me and the earth (את־קשתי נתתי בענן והיתה לאות ברית ביני ובין הארץ). And it shall come about, when I bring a cloud over the earth, that the bow shall be seen in the cloud, and I will remember my covenant (וזכרתי את־בריתי), which is between me and you and every living creature of all flesh; and never again shall the water become a flood to destroy all flesh. When the bow is in the cloud, then I will look upon it, to remember the everlasting covenant between God and every living creature of all flesh that is on the earth (Gen 9:13-16).

[156] For the discussion about aura of sacred places, see Tuan, *Topophilia*, 146-47.

In this context the "bow" is set by God in the cloud and becomes a sign of covenant between God and the earth. In the flood narrative, the bow is emphasized again and again as a sign of the covenant between God and the earthly world. First, God mentioned he will make a "sign" that "of the covenant which I am making between me and you and every living creature that is with you, for all successive generations." (Gen 9:12), then he set the bow in the cloud and emphasized again that this was a sign of the covenant between him and earth (Gen 9:13), then God emphasized again when he brings a cloud over the earth, that the bow shall be seen in the cloud. The bow as a sign will remind God, then he will never again make the flood to destroy all the flesh (Gen 9:14-15). Gen 9:16-17 again repeats the basic theme of Gen 9:14-15, emphasizing the significance of the bow as a sign. This sign implies that the bow is a symbol. It can be the conceptual sign like a road sign, also it can be a sign which is emotional affective.[157] In this context, after the flood, the bow in the cloud gives readers an emotional affect.

In the Priestly texts, "bow" (קשת) is not used very often. It seems that Priestly authors had an intention to avoid using the word "bow" as a weapon in order to keep such a peaceful atmosphere in the covenant space in the flood narrative. Furthermore, it seems that it is a wordplay that Priestly authors are used to describe God. God is described as a warrior God in some texts. Thus the "bow" is used as a medium to describe a Priestly monotheist God, who is more abstract and more peaceful, though at the same time retains some features of the warrior God.[158]

Places can have an aura effect. For example, the temple can make the mountain or the things on the mountain religious and spiritual.[159] In Gen 9:13-17 the "bow" as a symbolic sign has the aura in covenant space where the bow makes the space into symbolic space. The "aura of bow" is filled in covenant space and reminds God and humanity of the covenant. The "bow" is first of all a natural phenomenon. However, through its use in a flood narrative, as suggested by authors through the direct speech of God, it becomes a conceptual sign. Then because it is used in the covenant establishing narrative, immediately after the flood, the sign of the bow becomes an affective sign with a special aura. It is then not only a sign, but a symbolic sign of the covenant between God and the earthly world. Further, the bow's aura

[157] For the discussion on the relation between symbol and sign in geographical terms, see Tuan, "Sign and Metaphor," 364-65.

[158] See Blenkinsopp, *Treasures Old and New*, 75.

[159] See Tuan, *Topophilia*, 147.

serves to make one perceive that the bow represents God remembering the covenant, and the world shall not be destroyed again. Thus, the "bow" from a natural phenomenon becomes a conceptual sign, then from a conceptual sign the "bow" becomes a symbolic sign. Further, this symbolic sign has an aura with an emotional affect.

Several significant characteristics of the "bow" are suggested from the above discussion, which can help to better understand the symbolic practice in the following section. The "bow" as a symbolic sign is not abstract. It is a material object that can be observed and experienced. A symbol is an object that has many abstract meanings. The symbolic meanings of a symbol may be conflicting. A meaning can be appropriated by the other texts. For example, the "bow" in other accounts can be used as a weapon, however, in the Priestly flood narrative, the bow is appropriated by Priestly authors as the bow in a natural phenomenon, symbolizing the covenant between God and the earthly world. The bow is not a natural symbolic sign, it could not become a sign automatically. A symbol is made through practice, it is through practice that God put the bow in the cloud, then the bow became a symbolic sign.

2.2. Symbolic Practice

There are many ways to give symbolic meanings to space, such as decoration and media. All promise participation in social practice. It is through social practice that people give symbolic meaning to space or place. Symbolic practice on the one hand helps people to understand society, giving symbolic meaning to a space, on the other hand, symbolic practice strengthens the connection between humans and place. Symbolic space has this power because they are not just simple meanings, but also foundational ideas that provide support and glimmers for understanding basic institutions. At the same time, symbolic practice can strengthen the connection between people and place. Religious ritual is a typical symbolic practice, a locality acquires its spiritual and symbolic meanings through symbolic ritual practices. Thus worship is completed in such an intersection between ritual and space. The place offers people a space for ritual, the ritual conversely strengthens the connection between humans and this place. While the temple in Jerusalem as only legal place of worship is emphasized, there are traces of a variety of ritual places. They can be the city temple, the local cult place, the open-air sanctuary, or even only a symbolic sign defining a cult place, as Jacob's stone in Bethel (Gen

28:10-22). It is only after Josiah's reform[160] that the cult places were destroyed and the worship is concentrated in Jerusalem. The reuse of local cult places during the Babylonian exile suggests that local cult places were to some degree maintained and traditional local worship was maintained. In the Priestly flood narrative there are no cult places. The covenant is established on the mountains of Ararat. I shall discuss how symbolic practices transform the mountains of Ararat from a historical, and natural place to a public, eternal and symbolic space.

After the flood, the space, specifically the covenant establishing space changed in two aspects: the physical aspect and the symbolic aspect. In narrative, the place changes physically, especially in a space oriented plot narrative. In the Priestly flood narrative, the alternative to physical space corresponds with the physical space in Genesis 1. After the flood, the physical space changed (Gen 6:17). This change is not emphasized by the Priestly authors. The transformation of the mountains and trees is not mentioned. The only place where the direct narrative mentions any change or transformation is "the top of mountain appeared" which indicates the scale of the flood. The transformation of physical space is only suggested in the above quotation in Gen 6:17. Furthermore, Gen 7:19 and Gen 8:5 suggest that the physical space may not be destroyed essentially.

> And the water prevailed more and more upon the earth, so that all the high mountains everywhere under the heavens were covered
>
> (והמים גברו מאד מאד על־הארץ ויכסו כל־ההרים הגבהים אשר־תחת כל־השמים)
>
> (Gen 7:19).

[160] Josiah (639-609 B.C.E.) completed his religious reform in Judah, which is a critical event to form the Judean thoughts that they are an ethnic unit. His revolutionary is somehow the heritage of Hezekiah, has two principles: one is purification, only worship YHWH, trying to make a pure religious system excluding the other people who worship the other Gods; another is Centralization. In the accounts of 2Kings 23:4-15 we see a picture of revolutionary. For example, "The king commanded the high priest Hilkiah, the priests of the second order, and the guardians of the threshold, to bring out of the temple of the lord all the vessels made for Baal, for Asherah, and for all the host of heaven; he burned them outside Jerusalem in the fields of the Kidron, and carried their ashes to Bethel." (2 Kings 23:4). For the discussion about Josiah's reform in historical terms, see Christoph Uehlinger, "Was there a Cult Reform under King Josiah? The Case for a Well-Grounded Minimum," in *Good Kings and Bad Kings* (ed. Lester Grabbe; EHSM 5; LHB.OTS 393; London, New York: T&T Clark, 2005), 279-316; see also Michael Pietsch, *Die Kultreform Josias: Studien zur Religionsgeschichte Israels in der späten Königszeit* (FAT 86; Tübingen: Mohr Siebeck, 2013).

> And the water decreased steadily until the tenth month; in the tenth month, on the first day of the month, the tops of the mountains became visible
>
> (והמים היו הלוך וחסור עד החדש העשירי בעשירי באחד לחדש נראו ראשי ההרים)
>
> (Gen 8:5).

In the flood narrative, after the flood, the spatial alternative is emphasized more symbolically. God turned the world after the flood to the world filled with order and balance, and again emphasized the importance of humans in the world through establishing the covenant with Noah. There shall not be the flood destroying the earth, and God shall not destroy the order of world. The sign of the covenant is the "bow" in the cloud. When cloud covers the earth, then there is a bow that reminds God of the covenant between him and the earthly world. Establishing the covenant on the mountains of Ararat becomes a symbolic practice after the flood. Thus the mountains of Ararat become a universal, eternal and symbolic sign through establishing the covenant. As a result, a local place became a universalism space. The mountains of Ararat itself are not important, they have a universal meaning.

Accordingly, the mountains of Ararat offer a space for establishing the covenant between God and humanity. The covenant establishing space became a symbolic space through the practice of God and Noah. The covenant establishing space is no more an individual and historical locality. It became a universal place.

2.3. The Symbolic Space after the Flood

As noted above, the flood narrative of Genesis 6-9 is interwoven with Priestly texts and non-Priestly texts. The Priestly texts locate the covenant space on the mountains of Ararat. It is noteworthy that the Priestly texts about the covenant space are juxtaposed with non-Priestly texts of space after the flood. Is there an intersection of non-Priestly texts of space after the flood? What is the difference between the descriptions of space after the flood in Priestly and non-Priestly texts?

In the non-Priestly texts, there is no description of the place where the ark rested after the flood. The author or authors only provide narrative of the space indirectly: Noah built an altar to God (Gen 8:20). The altar is first of all a physical space. Sometimes the altar may also

symbolize the ownership of a place.[161] Most of the time the altar is that with which the Israelites worship God. In the historical narrative through Genesis to 2Kings, the altars, as open-air sanctuaries, were established by Abraham, Jacob, Moses, and Joshua to express their awe of God (e.g., Gen 12:7, 8; 13:18; Josh 8:30). According to biblical accounts, the altar is the most significant cult place before Josiah's religious reforms. At Josiah's time, only one altar was kept—the altar of the Jerusalem Temple.

The biblical accounts provide no clear account of the statue and function of altars during the exilic period. According to Ezra 3:2-3, one of the first missions for the returned exiles was to restore the altar of burnt sacrifice[162] (Ezra 3:2-3). It seems that the burnt sacrifice should be destroyed and was not used any more. Some other accounts such as Jer 41:5; Lam 1:4; and Zech 7:2-3; 8:18-19, however, suggest the continuity of the worshiping God with burnt sacrifice in Jerusalem.

> That eighty men came from Shechem, from Shiloh, and from Samaria with their beards shaved off and their clothes torn and their bodies gashed, having grain offerings and incense in their hands to bring to the house of YHWH
>
> (ויבאו אנשים משכם משלו ומשמרון שמנים איש מגלחי זקן וקרעי בגדים ומתגדדים ומנחה ולבונה בידם להביא בית יהוה) (Jer 41:5)

For exilic Israelites, whether the YHWH cult in Jerusalem is continued or not, because the temple was destroyed, the function of altar should not be as important as before. In addition, for most exilic Israelites, they saw that there were numerous pagan sanctuaries and cult places outside Judah. Probably for these reasons the altar in Priestly flood accounts is not emphasized. Rather, there is no description of the altar in the Priestly texts. Rather the place of the covenant was located on the symbolic mountains.

It is also noteworthy that the mountain as spiritual space first appears in the context of the flood. Although in the whole Priestly narrative, the mountain is degraded in order to make the tabernacle a place for God's glory, the Priestly flood narrative takes the mountain as a place where God established the first covenant with humanity.

In non-Priestly flood accounts, because of the burning offerings on the altar, God said to himself that he will not destroy the earth again.

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[161] See Blenkinsopp, *Treasures Old and New*, 70.

[162] For the "burnt sacrifice", see e.g., Exodus 10:25, 20:24, Lev 4:10, 7:37.

> Noah built an altar to YHWH, and took of every clean animal and of every clean bird and offered burnt offerings on the altar, then YHWH smelled the soothing aroma; and YHWH said to himself, "I will never again curse the ground on account of man, for the intent of man's heart is evil from his youth; and I will never again destroy every living thing, as I have done."

(ויבן נח מזבח ליהוה ויקח מכל הבהמה הטהרה ומכל העוף הטהור ויעל עלת במזבח
וירח יהוה את־ריח הניחח ויאמר יהוה אל־לבו לא־אסף לקלל עוד את־האדמה בעבור האדם
כי יצר לב האדם רע מנעריו ולא־אסף עוד להכות את־כל־חי כאשר עשיתי)

(Gen 8:20-21)

In the non-Priestly texts, God blessed humanity because Noah built an altar, and took of every clean beast, and of every clean bird and offered burnt offerings on the altar (Gen 8:20). The appearance of God is introduced through the word "smelled" and the phrase "said to himself". It is through smelling that God had the connection with the altar. "Smelled" may imply that God was "around" or near the altar. However, the phrase "said to himself" suggests that God did not appear to Noah.

In this respect, there is an important difference between the descriptions of the space after the flood in Priestly text of Gen 9:1-17 and non-Priestly text of Gen 8:20-21. Priestly text of Gen 9:1-17 introduces the covenant establishing space after the flood with God's speech which is also highlighted in Genesis1.[163] Such a difference suggests some significant symbolic meanings of the covenant space in the Priestly texts. The place emphasized after the flood in the Priestly texts is not the altar which is a cultic place. Rather the covenant is established in the mountains. Conversely, the mountains of Ararat are highly symbolized and conceptualized in terms of establishing the covenant. In addition, establishing of the covenant is unconditional. Establishing of the covenant needs no aromatic altar and needs no well-being gifts. The establishing of the covenant is simply introduced with God's speech (Gen 8:15; 9:8). The cultic place is not emphasized.

[163] Smith, *The Priestly Vision of Genesis 1*, 67.

Part C

I. Space in the Non-Priestly Texts of Genesis 1-11

This section introduces the formation and development of Genesis 2-3, the non-Priestly flood narrative of Genesis 6-9 and Gen 11:1-9 in the context of Genesis 1-11. The descriptions of the spaces or spatial settings in Genesis 2-3, 6-9 and Gen 11:1-9 normally present a certain view of the cosmos, of the relation between God, humanity and the whole world.[164] Compared to the Priestly texts, an important feature of the non-Priestly texts in Genesis 1-11 is that they do not have uniform literary characteristics and structure. While many materials of the non-Priestly texts in Genesis 1-11 are self-contained and discontinuous, Genesis 2-3, 6-9 and Gen 11:1-9 can be described as three relatively uniform and independent narrative units. I shall first introduce the structure of Genesis 2-3, 6-9, and Gen 11:1-9, then I will summarize some important concepts reflected in them. Afterwards, I shall discuss the characteristics of the descriptions of space in them from the perspective of God's space, humanity's space and natural space.

1. Structure of Genesis 2-3, 6-9 and Gen 11:1-9

In the Pentateuch, the Priestly texts and non-Priestly texts are interwoven and juxtaposed until Sinai periscope. According to the approach of source criticism, the non-Priestly texts are traditionally assigned to the sources E and J. In the last few decades, however, more and more

[164] One purpose of the present work is to describe the social dimension of space manifest to the cosmos and the whole world, therefore I do not consider the story of Noah's drunkenness (Gen 9:20-23). However, I shall discuss the relationship between the space in the Eden narrative of Genesis 2-3 and the story of Cain and Abel in Genesis 4.

biblical scholars have suggested that the sources E and J are not independent sources.[165] The distinction between the sources E and J within the non-Priestly texts has therefore been abandoned in most cases. The plots of the non-Priestly texts in Genesis 1-11 are therefore generally perceived to be not continuous. Rather, the non-Priestly texts are composed out of different small narrative units that take place at different times. These narrative units can also include smaller sub-units.[166]

Non-Priestly Texts of Genesis 1-11:

Eden Narrative: 2:4b-3:24;

Cain and Abel: 4:1-26;

The Sons of God and Daughters of Men and the Giants: 6:1-4;

Flood Narrative: 6:5-8; 7:1-5, 7-9, 10, 12, 16b-17, 22-23; 8:1b, 2b-3a, 6-12, 13b, 20-22;

Noah's Family Narrative: 9:18-29;

Family Genealogy: 10:1-16, 18-19, 21, 24-30;

The Building of the City and the Tower of Babel: 11:1-9.

Like Genesis 1, the Eden narrative of Genesis 2-3 is also a creation account. Genesis 2-3 and Genesis 1 are juxtaposed in sequence. Genesis 2-3 and Genesis 1 have their own narrative characteristics and are two accounts that were originally independent and only later combined. Genesis 2-3 is about how the first man[167] and Eve lived in the garden in Eden. The creation of God is described more in anthropological terms.

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[165] See Gertz, et al, (ed.), *T&T Clark Handbook of the Old Testament*, 254-58.

[166] For example, Genesis 2-3, 6-9 and Gen 11:1-9 are all probably composed by more or less smaller sub-units. An example is Gen 2:10-15 in the Eden narrative of Genesis 2-3. See Markus Witte, *Die biblische Urgeschichte: redaction- und theologiegeschichtliche Beobachtungen zu Genesis 1,1-11,*26 (BZAW 256; Berlin, New York: de Gruyter, 1998), 84-85.

[167] I use the term "the first man" rather than traditional "Adam" since the word "אדם" has the article "ה" which refers to the humanity in general.

The flood narrative of Genesis 6-9 is famously known to be interwoven out of the Priestly text and the non-Priestly text.[168] They are skillfully (if not seamlessly) redacted together. The non-Priestly flood narratives are mainly in Gen 6:5-8:22. Until the prologue (Gen 6:5-8) of the non-Priestly flood narrative, Gen 6:1-4 is a typical mythical narrative, which is generally interpreted as giving one of the reasons for which God caused the flood.[169] Both the Priestly and non-Priestly flood narrative tell the same story about how God destroyed the world with the flood. However, the way in which God caused the flood is different. In the Priestly flood narrative, the flood is formed by the waters from both heaven and underground. In the non-Priestly flood narrative, however, the flood is formed by the rain sent by God.

On the whole, Genesis 2-3 and the non-Priestly flood narrative of Genesis 6-9 share the theme "creation and flood" with the Priestly texts in Genesis 1-11. The themes of "creation" and "flood" are also common themes in certain Mesopotamian creation myths.[170] In *Atrahasis*, for example, the two themes "creation" and "flood" together form the creation myth. Therefore, the similarity in theme suggests that Genesis 2-3 and 6-9 were probably redacted at the same time.[171]

The Babel narrative in Gen 11:1-9, however, was probably added later than the other non-Priestly texts in Genesis 1-11.[172] Whether Gen 11:1-9 is a compositional unity[173] or composed

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[168] The way that the Priestly flood narrative and the non-Priestly flood narrative are redacted together is interwoven. This way is different from that of two creation accounts Genesis 1 and Genesis 2-3 are "juxtaposed" in sequence.

[169] For a recently research on this topic, see John Day, "The Sons of God and Daughters of Men and the Giants: Disputed Points in the Interpretation of Genesis 6:1-4," *HeBAI* 1 (2012), 427-47.

[170] For the broad discussion about the connection between Genesis 1-11 and the Mesopotamian culture, see Richard J. Middleton, *The Liberating Image: The Imago Dei in Genesis 1* (Grand Rapids, Mich.: Brazos Press, 2005), 201-28, 235.

[171] For the textual context of the narrative of flood in Genesis, see Ska, *Introduction to Reading the Pentateuch*, 21-22.

[172] See Jan Christian Gertz, "Babel im Rücken und das Land vor Augen: Anmerkungen zum Abschluss der Urgeschichte und zum Anfang der Erzählungen von den Erzeltern Israels," in *Die Erzväter in der biblischen Tradition: Festschrift für Matthias Köckert* (ed. Anselm C. Hagedorn and Henrik Pfeiffer; BZAW 400; Berlin: de Gruyter, 2009), 9-34.

[173] The view of the Babel narrative as a compositional unit, see Umberto Cassuto, *A Commentary on the Book of Genesis: Part Two: From Noah to Abraham: A Commentary on Genesis VI 9-XI 32* (trans. Israel Abrahams; 1964), 225-49; Jan P. Fokkelman, *Narrative Art in Genesis: Specimens of Stylistic and Structural Analysis* (2nd ed.; Sheffield: JSOT Press, 1991), 11-45; Gertz, "Babel im Rücken und das Land vor Augen," 9-34.

out of several smaller units[174] is debatable. The Babel narrative describes a universalized world, telling how the human beings working together built the city of Babel and its tower, in the time when all the people of the earth still spoke the same language. Then God mixed the language of human beings and dispersed them over the surface of all the earth. In etiological terms, the Babel narrative explains why there are different languages and cultures in the world.

2. Important Concepts Reflected in Genesis 2-3, 6-9 and Gen 11:1-9

As noted, the non-Priestly texts are composed of different narrative units, and a narrative unit may also be composed of sub-units. It is possible that these narrative units underwent a long editing process. It is therefore hard to summarize the concepts reflected in the non-Priestly texts as a whole, as that in the Priestly texts. However, there are three basic ideas reflected in Genesis 2-3, 6-9 and Gen 11:1-9 that can be identified.

First, Genesis 2-3, 6-9 and Gen 11:1-9 can be described as etiological narratives that is "a teaching seeking to explain the present circumstances through a description of how the present order came to be".[175] From a spatial perspective, Genesis 2-3 discusses the relation between earth and humanity. The non-Priestly flood narrative of Genesis 6-9 tells of the relationship between chaos and order in the world, explaining why God threw the world back into the chaos. The Babel narrative of Gen 11:1-9 is also an etiological narrative, explaining the diversity of the humanity and language in the world.

Second, compared to the Priestly texts, the narratives in the non-Priestly texts of Genesis 1-11 are more anthropological, that is, the non-Priestly texts are more concerned with humanity's condition and living environment and, with exploring the nature of human existence. The first man, Eve and Noah in the Genesis 2-3 and Genesis 6-9 are individual people, while in Gen 11:1-9 humanity appears as a uniform community. All of these texts focus on the existence of the humanity in the world. For example, the Eden narrative of

[174] See Christoph Uehlinger, *Weltreich und "eine Rede": Eine neue Deutung der sogenannten Turm-Bauerzählung (Gen 11,1-9)* (Freiburg, Schweiz: Universitätsverlag; OBO 101; Göttingen: Vandenhoeck & Ruprecht, 1990), 514-84. See also Hermann Gunkel, *Genesis, übersetzt und erklärt von Hermann Gunkel* (HKAT 1/1; Göttingen: Vandenhoeck & Ruperecht, 1977), 92-101.

[175] See Gertz, et al, (ed.), *T&T Clark Handbook of the Old Testament*, 325.

Genesis 2-3, compared to that of Genesis 1, is narrated primarily from the perspective of humanity. The order of creation "earth and heaven" (ארץ ושמים) (Gen 2:4b) is opposed to the more general phraseology "heaven and earth" used in Gen 1:1 and the other texts dealing with the notion of creation in the Hebrew Bible (e.g., Je 32:17; Ps 136:5-6; Isa 45:8).[176] God is also very close to humanity in Genesis 2-3. In Genesis 2-3, the creation of the first man by God is described in anthropological terms. God formed man from the dust of the ground, and "breathed" the breath of life into his nostrils; and the man became a living being (Gen 2:7). One important theme of Genesis 2-3 is the relationship between God and the condition of humanity. In the non-Priestly flood narrative, Noah, like the first man and Eve in Eden, acts as the representative of humanity. The prologue (Gen 6:1-5) and epilogue (Gen 8:20-22) of the non-Priestly flood narrative show God's concerns for the humanity. The Babel narrative of Gen 11:1-9 also concerns itself with the nature of human reality to varying degrees. On a thematic level, Gen 11:1-9 endeavors to explain how the diversity of the language and culture came to be. On the whole, Genesis 2-3, 6-9 and Gen 11:1-9 involve a projection from remote times to the present, perhaps of the exilic period after the fall of Samaria (722 B.C.E.) and Jerusalem (587/586 B.C.E.).

Third, the descriptions of God in the non-Priestly texts of Genesis 1-11 are generally done in an anthropological way. In the Eden narrative of Genesis 2-3 and the flood narrative of Genesis 6-9, God was able to talk to the first man, Eve and Noah directly. God could "see" (ראה) (e.g., Gen 11:5), "call" (קרא) (e.g., Gen 3:9), "walk" (הלך) (e.g., Gen 3:8) and even "smell" (ירח) (e.g., Gen 8:21). In Genesis 2-3, God walked in the garden and his walking also made sound (Gen 3:8). In the non-Priestly flood narrative, God was able to "feel" sorry (נחם) (Gen 6:6). In the Babel narrative of Gen 11:1-9, God was able to "see" (ראה) (Gen 11:5), "say" (אמר) (Gen 11:6) and summon divine beings to intervene in humanity's actions on earth (Gen 11:7).

3. Composition Date of Genesis 2-3, 6-9 and Gen 11:1-9

The present section provides a brief review of the composition date of Genesis 2-3, 6-9 and Gen 11:1-9. We must also take into account that the interpretation of space in texts does not

[176] See Smith, *The Priestly Vision of Genesis 1*, 49.

necessarily depend on their specific composition date.[177] This point mainly concerns the historical information about the non-Priestly texts and suggests the possible context of their composition.

Since the 18th century, biblical scholarship has discussed the relationship between Genesis 2-3 and Genesis 1.[178] An important point of debate is whether Genesis 2-3 was composed before (or after) Genesis 1. Genesis 2-3, which was traditionally attributed to J source, has been dated as early as the monarchical period. In last three decades, however, during which the literary character of the non-Priestly text has become increasingly controversial,[179] more and more scholars have come to agree that the composition of Genesis 2-3 can be dated to as late a period as the Babylonian exilic or Persian period. It is therefore possible that Genesis 2-3 was written at the same time as the Priestly document. There are three main methods used for dating the composition of Genesis 2-3.

First, the composition date of Genesis 2-3 can be determined by its reflection of the motifs of wisdom literature in the Hebrew Bible. There are some connections between Genesis 2-3 and wisdom literature.[180] The first man and Eve, before eating the fruit of the forbidden tree, were close to God. After they ate the fruits and acquired knowledge, however, they were distant from God. "Knowledge" here is not the way in which we know God, rather, Genesis 2-

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[177] Some non-Priestly materials might have been repeatedly edited, probably from the period of the united monarchy (according to the biblical narrative, between 1050 B.C.E. and 930 B.C.E.) until the Persian period (538-323 B.C.E.).

[178] For the research history of Genesis 2-3, see Erhard Blum, "Von Gottesunmittelbarkeit zu Gottähnlichkeit: Überlegungen zur theologischen Anthropologie der Paradieserzählung," in *Gottes Nähe im Alten Testament* (ed. Gönke Eberhardt and Kathrin Liess; SBS 202; Stuttgart: Verlag Katholisches Bibelwerk, 2004), 9-11.

[179] This controversy about the Yahwist source has been important since the middle of the 20th century. For a short introduction, see Jean-Louis Ska, "Genesis 2-3: Some Fundamental Questions," in *Beyond Eden: The Biblical Story of Paradise (Genesis 2-3) and Its Reception History* (ed. Konrad Schmid and Christoph Riedweg; FAT 34; Tübingen: Mohr Siebeck, 2008), 2-4.

[180] Luis A. Schökel, "Sapiential and Covenant Themes in Genesis 2-3," in *Studies in Ancient Israelite Wisdom* (ed. James L. Crenshaw; New York: KTAV Publ. House, 1976), 468-80; Lohfink, *Studien zum Pentateuch*, 29-45; Roger N. Whybray, *The Intellectual Tradition in the Old Testament* (BZAW 135; Berlin: De Gruyter, 1974), 105-6, 154; Nicolas Wyatt, "Interpreting the Creation and Fall Story in Genesis 2-3," *ZAW* 93 (1981), 10-21; Joseph Blenkinsopp, *The Pentateuch*, 65-67; David M. Carr, "The Politics of Textual Subversion: A Diachronic Perspective on the Garden of Eden Story," *JBL* 112 (1993), 577-95; Konrad Schmid, "Die Unteilbarkeit der Weisheit: Überlegungen zur sogenannten Paradieserzählung Gen 2f. und ihrer theologischen Tendenz," *ZAW* 114 (2002), 21-39; Witte, *Die biblische Urgeschichte*, 200-5.

3 emphasizes that knowledge is the reason for the ambivalence of life experienced in the present. The traditional motif of "knowledge" reflected in the wisdom literature is thus criticized in Genesis 2-3. Humanity, after eating the fruit of the tree of knowledge, must be autonomous and responsible for themselves. Acquiring knowledge is no longer encouraged by God. Rather, the first humans were expelled from Eden because they acquired knowledge.[181] Some other motifs in late wisdom literature are also reflected in Genesis 2-3. For example, the breath of God in humanity distinguishes between animals and humans (e.g., Prov 20:27; Job 32:8).[182]

Second, there are some Deuteronomistic concepts and traditions reflected in Genesis 2-3.[183] In particular, Genesis 2-3 universalizes several specific themes of Deuteronomy.[184] The Eden narrative shows the themes of obedience and disobedience to God's commandments. The first man and Eve were expelled by God from the garden in Eden because they did not obey his commands. "Obedience and disobedience to God" is an important motif in Deuteronomy and in the Deuteronomistic tradition. The most important motifs in Deuteronomy are the following: YHWH is the God who made the covenant with Israelites; only YHWH is the true God; any worship of other gods will be punished by YHWH. YHWH is the God of Israel. The Israelites are the people of YHWH. The Israelites should obey God without unconditionally. If the Israelites do not obey God, God will punish them. These motifs are also reflected in Genesis 2-3.[185] God "commands" the first man (e.g., Gen 2:16) not to eat the fruit of the tree of knowledge of good and evil. The first humans did not listen to the God and consequently they were expelled from the garden in Eden. The loss of the garden in Eden may symbolize

[181] See e.g., Eckart Otto, "Die Paradieserzählung Genesis 2-3: Eine nachpriesterschriftliche Lehrerzählung in ihrem religionsgeschichtlichen Kontext," in *Jedes Ding hat seine Zeit": Studien zur israelitischen und altorientalishen Weisheit*: *Diethelm Michel zum 65. Geburtstag* (ed. Anja A. Diesel, Reinhard G. Lehmann, Eckart Otto, and Andreas Wagner; BZAW 241; Berlin, New York: de Gruyter, 1996), 174ff.

[182] See T. C. Mitchell, "The Old Testament Usage of nešāmâ," *VT* 11 (1961), 177-87.

[183] There is a difference between Deuteronomy and the Deuteronomistic tradition. Deuteronomy mainly refers to the biblical book. Deuteronomism is about the tradition, i.e. the ideas reflected in the book Deuteronomy, these ideas could also took by the other biblical books, e.g., Jeremiah. These ideas can be called Deuteronomism. For an introduction to and review of Deuteronomism, see Konrad Schmid, "The Deuteronomistic Image of History as Interpretive Device in the Second Temple Period: Towards a Long-term Interpretation of 'Deuteronomism'," in *Congress Volume Helsinki 2010* (ed. Martti Nissinen; VTSup 148; Leiden: Brill, 2012), 369-88.

[184] See Otto, *Die Paradieserzählung Genesis 2-3*, 167-92.

[185] See ibid., 178-83.

the loss of land after the fall of Samaria and Jerusalem. In this respect, the loss of land is universalized as a garden in Genesis 2-3.

Third, a number of words and phrases in Genesis 2-3 can only be found in late biblical texts.[186] For example, the noun "Eden" can only found in early Persian and later passages such as Ezekiel 28:13; 31; 36:35; Isa 51:3; Joel 2:3. Most of these texts were dated to the Persian period, or at least, after the fall of Jerusalem. Moreover, there are quite few allusions to Genesis 2-3 in the other biblical texts. All these points suggest that Genesis 2-3 was perhaps written at a later period.[187] The non-Priestly narrator perhaps composed Genesis 2-3 in the Babylonian exilic period or the Persian period.

The non-Priestly flood narrative and the Priestly flood narrative are interwoven in Genesis 6-9.[188] There are two main reasons for dating the non-Priestly flood narrative later than, or at almost the same time as the Priestly flood narrative.

Gen 6:5-8 and Gen 8:20-22 illustrate that the non-Priestly flood narrative might have been composed in the Priestly context. Gen 6:5-8 mentions human beings together with animals and creeping things and birds of the sky as things that God created, this implies that Gen 6:5-8 probably drew on materials from Genesis 1. The description of worshipping in Gen 8:21 shares the same elements with the Priestly texts. For example, the "pleasing odour" of the sacrifice is accordant to the contents in Levites 1-7. Gen 8:20-22 might therefore have been composed in the Priestly context.

The composition date of the non-Priestly flood narrative can be determined by the description of the ark. There is no information about the construction of the ark in the non-

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[186] For a review of the words and phrases of the Eden narratives in the other biblical texts, see Terje Stordalen, *Echoes of Eden: Genesis 2-3 and Symbolism of the Eden Garden in Biblical Hebrew Literature* (CBET 25; Leuven: Peeters, 2000), 206-9.

[187] There are also the other reasons for dating Genesis 2-3 late, see Ska, *Genesis 2-3*, 17-18.

[188] For the composition relationship between the Priestly flood narrative and non-Priestly flood narrative, see Kratz, *Die Komposition der erzählenden Bücher des Alten Testaments*, 233-39, 249-62; Eric Bosshard-Nepustil, *Vor uns die Sintflut: Studien zu Text, Kontexten un Rezeption der Fluterzählung Genesis 6-9* (BWANT 165; Stuttgart: Kohlhammer 2005), 42-106; Martin Arneth, *Durch Adams Fall ist ganz verderbt...: Studien zur Entstehung der alttestamentlichen Urgeschichte* (FRLANT 217; Göttingen: Vandenhoeck& Ruprecht, 2006), 43-92, 169-200; cf. Witte, *Die biblische Urgeschite*,130-46, 171-84; Jan Christian Gertz, "Beobachtungen zum literarischen Charakter und zum geistesgeschichtlichen Ort der nichtpriesterschriftlichen Sintfluterzählung," in *Auf dem Weg zur Endgestalt von Genesis bis II Regum. FS Hans-Christoph Schmitt* (ed. Martin Beck and Ulrike Schorn; BZAW 370; Berlin: de Gruyter, 2006), 41-57.

Priestly flood narrative. The ark appears without any introduction. In the non-Priestly flood narrative, the "ark" first appears in Gen 7:1. It is mentioned nowhere in the non-Priestly flood narrative before Gen 7:1. The composition of the non-Priestly flood narrative probably could be dated later than that of the Priestly flood narrative, which contains detailed information about how the ark is constructed.

As regards the composition date of the Babel narrative of Gen 11:1-9, there are two reasons for dating it to the Babylonian exilic and the Persian period.[189]

The narrative of Gen 11:1-9 clearly alludes to aspects of Babylonian culture. The literary setting of Gen 11:1-9 is Babel, in the valley of Shinar. Babel in the Hebrew Bible indicates the capital of Babylonia. The materials the humans used to build the city and tower are also common materials in ancient Mesopotamia.[190] There are also similar descriptions of the tower in ancient Babylonian texts. In spatial terms, the diversity of language and the population described in the narrative is accordant to the socio-politic situation of the Babylonian period, and also the Persian period.[191]

Given the narrative context, the story of Babel was placed in its present position to link the primeval history and the patriarchal narratives.[192] Gen 11:1-9 is to some extent reinterpret Gen 10:8-12. Genesis 10 can be seen as the text reflecting the situations in the Persian period. Gen 11:1-9 is thus the later additions, which is perhaps in the Persian period. In light of these considerations, Gen 11:1-9 was probably also composed in the Babylonian exilic and the Persian period.

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[189] The Babel narrative, according to Uehlinger, has four textual layers. The earliest version is in composed in Assyrian period in 8th B.C.E., and then the motif shifts to anti-Babylonian policies in 6th B.C.E., see Uehlinger, *Weltreich und "eine Rede"*, 514-58. For Gunkel, the Babel narrative are combined by two narrative units, see Gunkel, *Genesis*, 92-101.

[190] Nahum M. Sarna, *The JPS Torah Commentary, Genesis בראשית: The Traditional Hebrew Text with the New JPS Translation* (Philadelphia: Jewish Publication Society, 1989), 82; Joan G. Westenholz, "Babylon-Place of Creation of the Great Gods," in *Royal Cities of the Biblical World* (ed. Joan Goodnick Westenholz; Jerusalem: Bible Lands Museum, 1996), 204-6.

[191] For the anti-Babylonian motifs in Gen 11:1-9, see Uehlinger, *Weltreich und "eine Rede"*, 546-58.

[192] For discussion of Gen 11:1-9 in its textual context, see Gertz, "Babel im Rücken und das Land vor Augen," 9-34.

How do the different non-Priestly texts of Genesis 1-11 relate to each other? Did they originally belong to each other, or do they exist as independent narrative units? In answer to these questions, there are three basic positions:

First, the non-Priestly texts of Genesis 1-11 are basically pre-Priestly texts.[193] Genesis 2-4, for example, relates to the non-Priestly flood narrative of Genesis 6-8. Genesis 2-4 and 6-8 are seen as the original component of Genesis 1-11. Furthermore, Genesis 2-4 and 6-8 are self-contained narrative units. They include the creation and flood stories, which are the common themes of ancient Near Eastern creation myths, especially the *Atrahasis*, which has a similar narrative structure.

Second, Genesis 2-4 and 11 belong together.[194] At the end of the present narrative form of Genesis 1-11, the first humans are in the east. In Genesis 2-3, the first humans are expelled from the garden in Eden. Then in Genesis 4, Cain is expelled further to the east. Finally, at the beginning of Genesis 11, the narrative starts from a humanity as a whole from a place in the east. Therefore, the spatial continuity suggests that Genesis 2-4 and 11 belong together. Furthermore, Genesis 2-4 and 11 are probably not independent units, rather, they are redactional introduction to the patriarchal narratives of Genesis 12-50, where the ancestor of Israelites also start their trip from the east. As regards Genesis 6-9, it is relatively independent of Genesis 2-4 and 11, and it is composed out of the Priestly text and the non-Priestly text.

Third, the non-Priestly texts of Genesis 1-11 are all post-Priestly texts. There are, first, the Priestly texts of Genesis 1-11, specifically Genesis 1, 5, then, the Priestly flood narrative of Genesis 6-9, and Gen 11:10ff.[195] There is a continuous narrative in Genesis 1-11. Then the non-Priestly texts of Genesis 1-11, especially Genesis 2-4, the non-Priestly flood narrative of Genesis 6-9, and Gen 11:1-9 were composed later.

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[193] See e.g., Gertz, "The Formation of the Primeval History," 107-35; Witte, *Die biblische Urgeschichte*, 1-52.

[194] See e.g., Kratz, *Die Komposition der erzählenden Bücher des Alten Testaments*, 226-331; Schmid, *The Old Testament*, 164-70, 173-77.

[195] See e.g., Andreas Schüle, *Die Urgeschichte (Genesis 1-11)* (ZBK 1.1; Zürich: TVZ, 2009), 15-19; Otto, *Die Paradieserzählung Genesis 2-3*, 167-92.

4. Narrative Space in Genesis 2-3, 6-9 and Gen 11:1-9

Genesis 2-3, 6-9, and Gen 11:1-9 tell different stories and have very different descriptions of spaces and spatial settings. The descriptions of space are primarily focused on the actors in these narratives. In Genesis 2-3, the main actors are God, the first man and Eve, in Genesis 6-9, the main actors are God and Noah, and in Gen 11:1-9, the main actors are God and the humanity as a whole. The literary settings of these non-Priestly texts are also different. The main literary setting of Genesis 2-3 is the garden in Eden, the literary setting of the non-Priestly flood narrative is the whole earth, and that of Gen 11:1-9 is a specific place "a valley in the land of Shinar". While there are different kinds of spaces and spatial settings in Genesis 2-3, 6-9, and Gen 11:1-9, the spaces and spatial settings can be basically described from the perspectives of God's space, humanity's space and natural space.

4.1. God's Space

In Genesis 2-3, 6-9 and Gen 11:1-9, there are two important kinds of the space related to God: one is God's space in heave, and the other is God's space on earth. According to the narrative, God not only manages earthly things and controls the world from heaven, he also acts in person on earth.

4.1.1. God's Space in Heaven

Genesis 2-3, 6-9 and Gen 11:1-9 do not mention the specific location of God in heaven. Gen 2:4b-7, as a creation account, only shows that there is a spatial relation between earth and God's space, rather than the specific place for God.[196] Here the earth and sky are spatial points referring to God. When God made the earth and sky, God has his own space and is not

[196] For example, "in the day that YHWH God made earth and heaven" (Gen 2:4b), as Gen 1:1, only indicates a spatial relation between God, earth and the heaven.

in sky or on earth. One important piece of evidence that God is in a high place is the rain, which is described as being "rained" by God, which also implies that God is in a high position where he can send the rain (Gen 2:5).

> Now no shrub of the field was yet in the earth, and no plant of the field had yet sprouted, for YHWH God had not sent rain upon the earth (כי לא המטיר יהוה אלהים על־הארץ); and there was no man to cultivate the ground (Gen 2:5).

"Raining" is also an important spatial indication in the non-Priestly flood narrative. The flood is formed by the rain sent by God. It is through the rain sent from God that the earth is destroyed (Gen 7:4). The fact that God sent the rain that caused the flood suggests that God occupies a space in heaven. Thus it seems that God controls the world from heaven, at least in a high position from where he could send the rain.

The Babel narrative of Gen 11:1-9 illustrates a more complex form of God's space. The narrator does not describe the God's space in heaven directly. God needs to "come down" to see the city and the tower (Gen 11:5). This indicates that God is in a high place. Still, the place where God "came down" to in Gen 11:5 seems not to be the surface of the earth. Rather is the intermediate space between the earth and the heaven, from where God could see the human world. This is because in Gen 11:7, God says: "come, let us go down" in order to mix the language of humanity. The use of the term "us" implies that the present space where God came down to is perhaps the space of the other divine beings. This description therefore also demonstrates a vertical space: God first came down from a high position in heaven, then came down again to a place between earth and heaven where the other divine beings are. Finally, God and the other divine beings came down to the surface of earth in order to mix the language of humanity and dispersed them over the surface of all the earth.

4.1.2. God's Space on Earth

In Genesis 2-3, 6-9 and Gen 11:1-9, there are many descriptions of God's action on earth. God usually contacts humanity from close proximity, and most descriptions of God's actions on earth are about his dialogue with and appearance to the human beings.

The most particular earthly place of God in Genesis 2-3 is the garden in Eden. The garden in Eden is built by God himself. God planted it in a remote time and place. According to the

biblical narrative, this is an only place on the earth where God could rest before the Israelites constructed the tabernacle and temple. God's action in the garden is mainly his dialogues with the first man and Eve. These dialogues reflect the proximity between God and humanity.

In the non-Priestly flood narrative, God influenced the world mainly from the place where he sent the rain, and God's earthly space is mainly conceptualized after the flood in terms of his appearance around the altar. However, the description of God's appearance is very indirect. God did not speak to Noah face to face, we are only provided with God's monologue (Gen 8:20-22). God spoke only to himself. Nowhere does it mention specifically if God is on earth. God's space on earth is only implied by the fact God smelled the soothing aroma. The verb "smelled" may indicate close proximity between God and the altar, or at least, the place in the realm where the lovely smell could reach.

For the Babel narrative of Gen 11:1-9, there is, surprisingly, no direct description of God's action on earth.[197] Nowhere in Gen 11:1-9 mentions that it is on earth God mixed the language of humanity. God's space on earth is only implied by the consequence that God mixed the language of the humanity "from there" and dispersed humanity over the surface of all the earth (Gen 11:8-9). The narrator only says that God "came down", rather than describing the specific appearance of God on earth. There is also no dialogue between God and humanity, which would have implied the God's space on earth.

Accordingly, in Genesis 2-3, 6-9 and Gen 11:1-9, while there are many descriptions of God's actions on earth, they do not indicate that God has place where he residents. Furthermore, in most cases, there are no direct descriptions of God's appearance on earth. God's space can only be implied by his actions or the consequences of his actions.

4.2. The Space of Humanity

The spaces of humanity in the Genesis 2-3, 6-9 and Gen 11:9 are not only the spaces of individual people, such as the first man, Eve, and Noah, but also of human beings as a whole. The earthly world for human beings, and the ground growing plants and vegetables are

[197] There is also no description of God's space in heaven. While there is no clear description of the God's space in heaven and his space on the earth, the narrative reflects a clear boundary between them through the use of the verb "come down" (Gen 11:5, 7).

important spatial elements in these texts. The specific spaces of humanity are mainly "the earth", "the garden in Eden", "the altar built by Noah", and "the city and tower built by humanity as a whole".

In Genesis 2-3, one important narrative theme is the change of relation between the humanity,[198] garden and the earth. While the spatial scenery of Genesis 2-3 is the garden in Eden, the earth first becomes the focus of the narrative in Gen 2:4b-9. Gen 2:4b-9 sets the earth as a broader spatial context for the Eden narrative. Gen 2:5 specifically says that there was no plants and herbs of the "field" (ארץ) because there was no rain. It is from the dust of the ground (עפר מן־האדמה) that God formed the first man (Gen 2:7). When the earthly world is set, God planted a garden in Eden (Gen 2:8), and at this point the garden became the spatial setting for the actions of God, the first man and Eve. The first man was put by God in the garden (Gen 2:8, 15), in order to "till it and keep it" (Gen 2:15).[199] There are two particular trees around which the plot develops (Gen 2:9). When the first man and Eve ate the fruits of the forbidden tree, disobeying the commandments of God, they were expelled from the garden (Genesis 3). Therefore the space of humanity in Genesis 2-3 is primarily reflected in the tension between the garden and the earth outside of the garden.

In the non-Priestly flood narrative, humanity's first space is also "all the earth" (Gen 6:5). In opposition to Genesis 1 and Genesis 2-3, where God creates the world, in the non-Priestly flood narrative God decides to destroy the whole earth created by him. The whole earth and all of the creatures on it are destroyed by the rain sent by God. In addition to "the whole earth", another important space of humanity in the non-Priestly flood narrative is the ark. The ark is only space belonging to humanity that survived the flood, whereas there is no specific description of the construction of the ark (Gen 8:6-12). After the flood, the narrative mentions

[198] It is interesting that in rabbinic exegesis of Genesis 2-3, the first man is interrelated with the concept of space. For example, R. Joshua b. R. Nehemiah and R. Judah b. R. Simon in R. Leazar's name said: "He created him filling the whole world. How do we know (that he stretched) from east to west? Because it is said, 'Thou hast formed me behind (ahor) and before (kedem). From north to south? Because it says, since the day that God created man upon the earth, and from the one end of heaven unto the other" (Deut. IV, 32). And how do we know that he filled the empty spaces of the world? From the verse, 'And laid Thy hand upon me' (as you read, 'Withdraw Thy hand from me' (Job XIII, 21). See *Midrash Rabbah* (ed. Harry Freedman and Maurice Simon; London: Soncino Press, 1961), 54-55.

[199] There are two verses that mention that God put the first man in the garden. Gen 2:8 just describes God put the first man in the garden, without explaining the assignment of the first man. Gen 2:15, however, suggests that the man is put in garden to till it. Gen 2:15 was perhaps added later.

the first cultic space: the altar built by Noah.[200] The description of the altar focuses on the altar's function rather than its complex (Gen 8:20). Noah offered the burnt-offerings on the altar to God, then the lovely smell (ריח ניחוח) reached God from the altar. After smelling the burnt-offerings God decided not to destroy the human world again (Gen 8:22).

The Babel narrative in Gen 11:1-9 describes a variety of spaces and places belonging to humanity. The first kind of human space are the geographical places where humanity lived. The narrative sets the scene in the time when all the people of the earth spoke the same language (Gen 11:1). At that time, humanity as a whole journeyed from the east, then settled in a valley in the land of Shinar (Gen 11:2). There they built the city of Babel and a tower (Gen 11:3-4). "Babel" clearly refers to the capital of Babylonia. The city and the tower are two prominent human spaces in the Babel narrative. Humanity built the city and the tower in order not to be dispersed by God over the whole surface of the earth (Gen 11:4). When God saw that the humanity was capable of building the city and the tower, he decided to mix their language and dispersed them over the whole earth (Gen 11:5-9). The whole earth, the valley, the land of Shinar, the city of Babel and the tower are therefore all key human spaces in the Babel narrative.

4.3. Natural Space

In Genesis 2-3, 6-9 and Gen 11:1-9, "nature" is an important narrative element. All these non-Priestly texts set their spatial scenery in the natural environmental. An important characteristic of natural space in Genesis 2-3, 6-9 and Gen 11:1-9 is that natural space closely interrelated with the themes of the narrative. For example, in Genesis 2-3, an important narrative theme is the change of the relation between the earthly world and humanity. The non-Priestly flood narrative of Genesis 6-9 describes directly how the flood destroyed the natural world, along with all kinds of creatures. The whole natural world is the literary setting indispensable to the narrative. For the Babel narrative of Gen 11:1-9, the most important spatial scenery is the valley in the land of Shinar. This is a place where the city of Babel and the tower were built

[200] More descriptions of the altar appear in the non-Priestly patriarchal narratives. Almost all altars mentioned in the non-Priestly patriarchal narratives are built by Abraham and Jacob.

by the humanity, and it is also the same place where God mixed the language of humanity and dispersed humanity over the whole surface of the earth.

Genesis 2-3, 6-9 and Gen 11:1-9 have different ways of describing natural space. In Genesis 2-3, the main types of natural space are the earthly world created by God, and the spatial settings composing the garden. The text describes how God first created the earth and heaven, then the garden was planted by God in Eden (Gen 2:8). The garden in Eden functions at the same time as space and place. The garden in Eden is a space because the garden is the spatial setting for the movements of the first man, Eve and God. Moreover, "every tree" (Gen 2:9) is planted in it. In this sense, the garden is like a container. On the other hand, the garden in Eden is a place because it occupies a fixed location, and has spatial relations with the other spaces and places outside of it. There are several important spatial relations in the Eden narrative, for example, the spatial relation between Eden and the garden (Gen 2:8), between the ground where God made the first man and the garden in which God placed him (Gen 2:15), and between the east side and the garden in Eden (Gen 3:24). The garden in Eden is at the center of all these spatial relations.

In the non-Priestly flood narrative, there are also many natural spatial settings, although they are not each specifically described.[201] The important natural spaces or spatial settings are the earth (ארץ) (Gen 6:5), dry land (חרבה) (Gen 7:22), the sky (שמים) (Gen 6:7; 7:3), and the flood formed by rain (גשם) (Gen 7:12; 8:2b-3a). It is noteworthy that the earth is mentioned many times, while the sky is only mentioned twice and used as the locative adverb for describing the birds (e.g., Gen 6:7).

As regards the Babel narrative of Gen 11:1-9, while this story has only nine verbs, the natural spatial settings appear in almost every verse. The Babel narrative begins with "the whole world" of all the people, then the spatial scenery shifts from "the whole world" to a specific place: a plain in Shinar (Gen 11:1-2). Humanity as a whole settled there and built the city of Babel and a tower (Gen 11:3-4). At this moment God came down to see the city and the tower that the men were building (Gen 11:5). Then, from the valley in the land of Shinar humanity's language was mixed and the humanity was scattered by God over the whole surface of the earth (Gen 11:6-9). Therefore there is a clear spatial tension between the valley in Shinar and the whole earth.

[201] In the non-Priestly flood narrative, two natural spatial settings, the sea and mountain, are absent.

II. Physical Space in Genesis 2-3, 6-9 and Gen 11:1-9

This section discusses how physical spaces and spatial settings in Genesis 2-3, 6-9 and Gen 11:1-9 are rhetorically constructed. Whereas the garden in Eden and its spatial setting are significant, the physical space of God and humanity is also indispensable for forming the theme of the Eden narrative.[202] I shall first discuss how the spatial setting in the Eden narrative is established. I shall then then go on to examine physical space in terms of the space of God, the space of humanity and natural space.

As regards the non-Priestly flood narrative, God (YHWH in the non-Priestly version) and Noah are the two main actors, the spatial setting is the whole earth. The physical space in the non-Priestly flood narrative can also be discussed from the perspective of God's space, humanity's space (i.e. Noah's space as the representative of humanity), and natural space.

Space and place are important narrative themes in Genesis 11:1-9, I shall first discuss the basic characteristics of the physical spatial settings in Gen 11:1-9, then draw attention to how motion verbs, different perspectives, and prepositions construct rhetorically the God's physical space, humanity's physical space and natural physical space.

1. Genesis 2-3 and Physical Space

Space is an indispensable narrative element in Genesis 2-3. The garden in Eden (גן cf. Gen 2:9) is the fundamental spatial scenery in Genesis 2-3. In spatial terms, the garden in Eden has three important characteristics: 1) the location of the garden; 2) the spatial relation between the garden and the world; 3) the spatial settings and their spatial relations in the garden. As

[202] For the discussion of the theme of Genesis 2-3, see Tyrggve N. D. Mettinger, *The Eden Narrative: Literary and Religio-historical Study of Genesis 2-3* (Winona Lake, Indiana: Eisenbrauns, 2007), 42-64.

regards the first point, the four rivers described in Gen 2:10-14[203] play an important role in helping us to locate the position of the garden in Eden. With respect to the second point, the garden in Eden and the world are connected by God's actions, and, finally, with respect to the third point, the two trees are the most important elements of the spatial setting. God, the first couple, and the snake act around them. The two trees and the four rivers are therefore the two types of element that fix the setting of the garden in Eden.

1.1. The Garden in Eden as Spatial Setting

The first spatial setting in the Eden narrative is the world created by God. Gen 2:4b-7 narrates how God created the world and humanity. This sets the story in a remote time, and establishes the cosmos as total space.[204] Immediately after God created the world and humanity, he "planted" the garden in Eden. Subsequently, the whole story takes place in the garden until the expulsion of the first man and Eve.

In Genesis 2-3, the garden in Eden is like a specific stage. God, the first man, Eve, and the snake they speak and move around inside it. The garden in Eden is a fixed location, God, human beings and animals move freely in it. This is different from a narrative with a space-oriented plot where the spatial setting changes according to the movements of actors.[205] In this sense, the garden in Eden is fixed and functions as the spatial scenery[206] of Genesis 2-3.

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[203] For a discussion of Gen 2:10-15 as the redact layer, see Witte, *Urgeschichte*, 84; Werner H. Schmidt, *Die Schöpfungsgeschichte der Priesterschrift: zur Ueberlieferungsgeschichte von Genesis 1/1-2/4a und 2/4b-3/24* (Neukirchen-Vluyn: Neukirchener Verlag, 1964), 206; Manfred Görg, "Wo lag das Paradies? Einige Beobachtungen zu einer alten Frage," *BN* 2 (1977), 23-32; Volkmar Hirth, "Zu Traditionen und Redaktion in Gen 2,10-14," *ZAW* 109 (1997), 612f; Wolfgang Zwickel, "Die Tempelquelle Ezechiel 47. Eine traditionsgeschichtliche Untersuchung," *EvTh* 55 (1995), 140-54.

[204] See Zoran, "Towards the Theory of Space in Narrative," 322-23.

[205] For the discussion about the wanderings and settlement of the Israelites' ancestors in Canaan from the perspective of literary genre of the "foundation story", see Guy Darshan, "The Origins of the Foundation Stories Genre in the Hebrew Bible and Ancient Eastern Mediterranean," *JBL* 133 (2014), 689-709.

[206]The spatial setting is a kind of narrative scene. In narratological terms, the change of narrative scene does not demand the change of the spatial setting. For the discussion of the narrative scene in Genesis 2-3, see Stordalen, *Echoes of Eden*, 218-20; Jerome T. Walsh, "Genesis 2:4b-3:24: A Synchronic Approach," in *I Studied Inscriptions from before the Flood* (ed. Richard S. Hess and David Toshio Tsumura; SBTS 4; Winona Lake,

In Genesis 2-3 we are given no indications about the look and the shape of the garden in Eden.[207] The general characteristics of the garden in Eden that can be inferred from the narrative is that the garden has all kinds of trees (Gen 2:9) and, four rivers (Gen 2:10-14). The existence of the rivers is perhaps for the sake of the trees, which need the water in order to live. As regards the shape of the garden in Eden, ancient readers traditionally believed that the garden in Eden was regular.[208] However, nowhere in Genesis 2-3 are we given clear information about the shape of the garden. Genesis 2-3 does not mention whether the garden is round or irregular.[209] With respects to its size, however, the garden in Eden is probably large because there are all kinds of trees and animals in it (Gen 2:9, 19). The garden must be at least, big enough for all the trees and animals.[210]

1.2. God's Physical Space in Genesis 2-3

Indiana: Eisenbrauns, 1994), 362-82; Gordon J. Wenham, *Genesis 1-15, vol.1* (WBC 1-2; Waco, Tex.: Word Books Publisher, 1987), 50-51; Mettinger, *The Eden narrative*, 16-18. In the present work, the scene is limited in terms of its spatial setting. The spatial setting in Genesis 2-3 basically includes the world (Gen 2:4b-7) and the garden (Gen 2:8-3:24).

[207] On the whole, while the space is an essential element in the Eden narrative, the style of description of time and location is concise. See Stordalen, *Echoes of Eden*, 250-301.

[208] See Manfried Dietrich, "Das biblische Paradies und der babylonische Tempelgarten: Überlegungen zur Lage des Gardens Eden," in *Das biblische Weltbild und seine altorientalischen Kontexte* (ed. Bernd Janowski and Beate Ego; FAT 32; Tübingen: Mohr Siebeck, 2001), 280-323; Edward Noort, "Gan-Eden in the Context of the Mythology of the Hebrew Bible," in *Paradise Interpreted: Representations of Biblical Paradise in Judaism and Christianity* (ed. Gerard P. Luttikhuizen; TBN 2; Leiden: Brill, 1999), 27-34.

[209] It seems that the four rivers flowing out of the garden and the two trees in the middle of the garden show balance and symmetry. However, in terms of shape, they do not necessarily show the symmetry and balance in all spatial settings, and thus show that of the garden. All of them are not described explicitly in the Eden narrative.

[210] The size and shape could in some cases be deduced from the function of the garden. For example, if the garden is a royal garden, it should be grandiose. For the view that the garden is a royal garden, see e.g., Manfred Hutter, "Adam als Gärtner und König (Gen 2:8, 15)," *BZ* 30 (1986), 261; Walter Brueggemann, "David and His Theologian," *CBQ* 30 (1968), 156-81. This characteristic, however, is not stated clearly in Genesis 2-3.

The types of physical space associated with God in Genesis 2-3 include: 1) the space in which God created the world (Gen 2:4b-7); 2) the space in which God planted the garden along with its physical features (Gen 2:8-25); 3) God's action space in the garden (Gen 3:1-24).

The space in which God created the world is reflected in Gen 2:4b-7. The temporal expression "in the day" (Gen 2:4b) serves to introduce the spatial setting of God's act of creation.

> These are the generations of the heavens and the earth when they were created. In the day that the YHWH God made the earth and the heavens (ביום עשות יהוה אלהים ארץ ושמים), when no plant of the field was yet in the earth and no herb of the field had yet sprung up—for YHWH God had not caused it to rain upon the earth (כי לא המטיר יהוה אלהים על־הארץ), and there was no one to till the ground; but a stream would rise from the earth, and water the whole face of the ground—then YHWH God formed man from the dust of the ground, and breathed into his nostrils the breath of life; and the man became a living being (וייצר יהוה אלהים את־האדם עפר מן־האדמה ויפח באפיו נשמת חיים ויהי האדם לנפש חיה) (Gen 2:4-7).

Gen 2:4b states "in the day that God made earth and heaven". The expression "God made earth and heaven" indicates a spatial relation between God, earth and the heavens. The earth and the heavens are a spatial point referring to God. This implies that God is not in the heavens or on earth when he created them. Furthermore, Gen 2:5 establishes a "total space" for the following narrative: the world when there was no shrubs, vegetation, rains or cultivated ground.

The position of God is also established in Gen 2:5 by the description "God had not sent rain upon the earth". The rain here is described as being sent by God. This implies that God is in a high position from where he can send the rain. In Gen 2:7, however, the spatial viewpoint of God is shifted: God is no longer in a high position, rather he has a specific place on the earth because he "formed the man of dust from ground" (Gen 2:7). The expression "God formed the man of dust from ground" indicates God's space: God is able to sit on the ground, pick up the dust to "form"[211] the first man. The verb "form" and the material "dust" out of which the first man is formed implies that there is probably the physical contact between God and the

[211] For a comparison between the creation of humanity in Gen 1:26-28 and in Gen 2:7, see Smith, *The Priestly Vision of Genesis 1*, 134-38.

first man. That God is able to breathe into his nostrils the breath of life[212] further indicates a proximity between God and the first man.

The second type of space associated with God is the space in which God planted the garden in Eden along with its spatial setting. This is primarily reflected in Gen 2:8-25. Whereas there are many descriptions of the spatial setting, like rivers and, trees in the garden, only one verse is about God's action of planting the garden:[213]

> And YHWH God planted a garden at the east, in Eden
>
> (ויטע יהוה אלהים גן־בעדן מקדם) (Gen 2:8a).

Furthermore, the verb "plant" implies a continuous action. It is perhaps not at that moment that God planted the garden in Eden, it is possible that God has been planning, decorating, and constructing the garden for a long time. In the biblical narrative, the subject of the verb "plant" is usually humanity. In Gen 9:29, Noah began farming and *planted* a vineyard. In Gen 21:33, Abraham *planted* a tamarisk tree in Beersheba, and called there on the name of YHWH, the everlasting God. In Daniel 11:45, the king will *plant* the tents of his royal pavilion between the seas and the beautiful Holy Mountain. It is possible that, just as the king pitched the tents of his royal pavilion, God first collected the building materials, then planted his garden over time. While God was planting the garden, he might have sometimes been in the garden and, sometimes not.

The physical space occupied by God when he created the garden is also implied by the descriptions of how God brought the first man into the garden (Gen 2:8, 15). There are two places mentioning that God took the first man into the garden he had planted.[214] Gen 2:8 states: "and *there* God placed the man whom he had formed." It is therefore in the garden that God put the first man. The spatial focus is on "there", which indicates the garden. The

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[212] For the discussion about the "breath" in forming the first man in Genesis 2, see Schüle, "The Notion of Life נפשׁ and רוח in the Anthropological Discourse of the Primeval History," 484.

[213] The phraseology "toward the east" probably can also be understood temporally rather than geographically. See Stordalen, *Echoes of Eden*, 261-70. If so, Gen 2:8 perhaps just describes that God planted a garden in remote time. This argument is debatable, see also Mettinger, *The Eden Narrative*, 14-16.

[214] For the discussion about the repetition of Gen 2:8 and 15, see Blum, "Von Gottesunmittelbarkeit zu Gottähnlichkeit," 18-19. See also Jan Christian Gertz, "Von Adam zu Enosch: Überlegungen zur Entstehungsgeschichte von Gen 2-4," in *Gott und Mensch im Dialog: Festschrift für Otto Kaiser zum 80. Geburtstag* (ed. Markus Witte; BZAW 345; Berlin: de Gruyter, 2004), 225-28; Arneth, *Durch Adams Fall ist ganz verderbt...*, 136-37.

expression used in Gen 2:15 is slightly different. Gen 2:15 states: "then YHWH God took the first man and put him into the garden in Eden to cultivate it and keep it." This emphasizes that God first "took" the first man and then put him into the garden in Eden. The verb "took" implies that God brought the man from somewhere outside of the garden and that he, took the first man to the garden just because he wanted him to cultivate and keep the garden.

God's space in the garden is mainly reflected by the dialogue between God and humanity.[215] Gen 3:8 establishes the spatial setting for the dialogue between God, the first man and Eve.

> They heard the sound of YHWH God walking in the garden at the time of the evening breeze (וישמעו את־קול יהוה אלהים מתהלך בגן לרוח היום), and the man and his wife hid themselves from the presence of YHWH God among the trees of the garden (Gen 3:8).

The first couple *heard* the sound of God walking in the garden in the cool of the day. However, Gen 3:8 does not state directly that God walked in the garden, rather it is the sound (קול) of God's walking that is heard, and from this the first couple knows that God walked in the garden. The sound of God's walking is emphasized again in Gen 3:10: "and the man said, 'I heard the sound of you in the garden'." Furthermore, the sound of God's walking indicates that God has a body and weight. When God walks, he makes sounds. Thus the narrator might have the intention of indicating that God walked in the garden without describing specifically whether God has legs for walking.

There is also no description of where exactly God walks. After hearing the sound of God walking in the garden, the first man and Eve hid themselves from the presence of God among the trees of the garden (Gen 3:8). The phraseology "the presence of the God" implies that God might have shown up in person in the garden. However, the first couple did not see the presence of God, and the dialogue between God and the first couples is not face to face (3:9-19). This is implied by Gen 3:9-10: "then YHWH God called to the man, and said to him, "where are you?" And he said, "I heard the sound of you in the garden, and I was afraid because I was naked; so I hid myself."

[215] In many cases, dialogue is important for constructing narrative space. For the relationship between dialogue and narrative, see Alter, *The Art of Biblical Narrative*, 63-87.

Thus, whereas the narrator of Genesis 2-3 describes the appearance of God in the garden, he has the intention of avoiding a direct description of the theophany of God. Rather, the narrator shows in an indirect way that God has a body and weight.

1.3. Humanity's Physical Space in Genesis 2-3

In Genesis 2-3, the first man and Eve are the representatives of humanity. The spatial setting for their actions is the garden in Eden. Where was the first man before he was put in the garden? When the first couple was in the garden, where were they when they talked to God? This section discusses the issues of 1) the spatial relation between humanity and the garden; 2) the spatial relation between God and humanity; 3) the spatial relation between the first man and Eve.

The physical space of the first man is first mentioned in Gen 2:7: "then the God formed man of dust from the ground, and breathed into his nostrils the breath of life, and man became a living being." This implies that the first man has an essential connection with the ground. He is formed of dust from the ground.[216] Gen 2:7 implies a spatial relation between the first man and the earth. The man probably stood upon the ground immediately after he was formed. However, Gen 2:7 does not mention where on earth the first man is formed. Gen 2:7 shows more conceptually that the man should cling to the ground.

The spatial reference points used for the first man include not only the ground, but also the garden. This is reflected in God's actions. Gen 2:8 suggests that God immediately *puts* the first man in the garden in Eden after having planted it. There is also no mention of the aim of God in putting him in the garden. According to Gen 2:15, however, the man was *taken* by God into the garden, and the aim is to cultivate it and keep it.

> And there he placed the man whom he had formed
>
> (וישם שם את־האדם אשר יצר) (Gen 2:8b).
>
> YHWH God took the man and put him into the garden in Eden to cultivate it and keep it (ויקח יהוה אלהים את־האדם וינחהו בגן־עדן לעבדה ולשמרה) (Gen 2:15).

[216] This is different from Gen 1:27 where God created man in his own image.

In the biblical narrative, the subject of the verb "place" (שים) or "take" (לקח), like "plant" (נטע), can also be either the God or a human being (e.g., Gen 22:6; 24:9; 28:11; 28:18; Exod 24:6; 40:26) and both verbs "place" and "taken" can imply the continuous actions (e.g., Exod 18:12).

> And Jethro, Moses' father-in-law, brought a burnt-offering and sacrifices to God (ויקח יתרו חתן משה עלה וזבחים לאלהים); and Aaron came with all the elders of Israel to eat bread with Moses' father-in-law in the presence of God (Exod 18:12).

The process described in Gen 2:15 by "took" and "put" demonstrates more clearly a spatial movement. God and the first man probably undertook a long journey together before arriving in the garden in Eden. On the other hand, the ground outside the garden was not cultivated until the first man was expelled from the garden. Therefore, it is from the uncultivated ground God brought the first man into the garden in Eden.

The spatial relation between the first man and Eve is primarily described in Genesis 3. One prominent issue in spatial terms is whether the serpent, the first man and Eve were together when they talked? Gen 3:6 states that when Eve gave the fruit to the first man, "he is with her". The position of the first man and Eve can be also elaborated in terms of narrative persons. The second person plural is used in Gen 3:1 where the serpent says to Eve, "indeed, has God said, '*you* shall not eat (תאכלו) from any tree of the garden?" In Gen 3:2-3, Eve replies in the first person plural: "and the woman said to the serpent, 'from the fruit of the trees of the garden *we* may eat, but from the fruit of the tree which is in the middle of the garden, God has said, '*you* (pl.) shall not eat from it or touch it, lest you die.'" In Gen 3:4-5, the serpent says to the woman again, "*you* (pl.) surely shall not die! For God knows that in the day you eat from it your eyes will be opened, and you will be like God, knowing good and evil." According to the biblical narrative, in many cases, if the first or second person plural is used, the actors indicated generally appear together in the same spatial setting. For example, in Gen 9:1-4, after the flood, when Noah and his sons are together before God, God speaks to them.

> God blessed Noah and his sons, and said to them, "Be fruitful and multiply, and fill the earth. The fear and dread of you shall rest on every animal of the earth, and on every bird of the air, on everything that creeps on the ground, and on all the fish of the sea; into your hand they are delivered. Every

> moving thing that lives shall be food for you; and just as I gave you the green plants, I give you everything. Only, you shall not eat flesh with its life, that is, its blood" (Gen 9:1-4).

In Exod 12:1-3, Moses and Aron show up together when God speaks to them.

> YHWH said to Moses and Aaron in the land of Egypt: "This month shall mark for you the beginning of months; it shall be the first month of the year for you. Tell the whole congregation of Israel that on the tenth of this month they are to take a lamb for each family, a lamb for each household" (Gen 12:1-3).

Therefore, the first person plural narrative used in their dialogues might indicate that the first couple and serpent are together in the same spatial setting.

1.4. Natural Physical Space in Genesis 2-3

There are two types of natural space and spatial setting in the Eden narrative: 1) the space of the world; 2) the spatial setting, like the rivers and trees, in the garden in Eden.[217]

As regards the space of the world, it is mainly described in the creation account of Gen 2:4b-7. Gen 2:8 also mentions the space of the world through the use of cardinal direction "east". According to Gen 2:5, the basic natural elements of the world are shrub, field, earth, plant, rain, ground, water. Among these elements, the "earth" is the space, the others like shrub, plant, rain, and water are part of the spatial setting. Gen 2:4b-7 implies that the garden in Eden is located in a grandiose spatial context and in a remote time: when there was no shrub of the field on earth, and no plant of the field had yet sprouted, and there was no rain sent by God, there was also no man to cultivate the ground. It is noteworthy that Gen 2:4b-7 does not describe the *process* of creation. Gen 2:4b-7 only tells us how the world is. According to Gen 2:4b-7, the basic elements for the world are shrubs, vegetables, rain and cultivated earth. These elements are agricultural and play a fundamental role in the following

[217] The garden itself is itself natural space and God's space, because the garden in Eden is planted by God. For the discussion of "nature" in the Bible, see Theodore Hiebert, *The Yahwist's Landscape: Nature and Religion in Early Israel* (Oxford, New York: Oxford University Press, 1996), 3-29, 140-62.

narrative in Gen 2:8-3:24 because this description implies a difference between the spatial setting in the garden and outside the garden. The view of the cosmos in Gen 2:4b-7 is primarily horizontal. The heavens are only mentioned once in Gen 2:4b. Moreover, the water on the surface of the world is also described as being horizontal: "a stream would rise from the earth, and water the whole face of the ground." (Gen 2:6). Therefore Gen 2:4b-7 is more concerned with the earthly world where human beings live.

The location of the garden in Eden is an important aspect of the natural physical space.[218] The location of the garden in Eden is mainly illustrated by Gen 2:8, 10-14. Gen 2:8 suggests that the garden is located in the east, and its more specific location is in Eden: "and YHWH God planted a garden in Eden, in the east; and there he placed the man whom he had formed."[219] In addition to Gen 2:8, the description of four rivers in Gen 2:10-14 is also usually used to locate the garden in Eden.

Because the latter two rivers are traditionally understood to be the "Tigris" and the "Euphrates", the location traditionally assigned to the garden in Eden is in the area near Mesopotamia. At the same time, Gen 2:8-14 do not explicitly describe the exact location of the four rivers. Gen 2:10 only suggests that it is from the garden where the four rivers flow. The rhetorical way in which the four rivers are described makes them at the same time symbolic.[220]

Immediately after the description of the world and the garden in Gen 2:5-7, the trees in the garden are described. Whereas God makes all kinds of trees grow out of the ground (Gen 2:9), two trees are particularly important. They are mentioned specifically in Gen 2:9: "the tree of

[218] See Alessandro Scafi, *Mapping Paradise: A History of Heaven on Earth* (Chicago: University of Chicago Press, 2006), 21-27; Ephraim A. Speiser, "The Rivers of Paradise," in *Oriental and Biblical Studies* (ed. Jacob J. Finkelstein and Moshe Greenberg; Philadelphia: University of Pennsylvania Press, 1967), 23-34; Gerhard von Rad, *Das erste Buch Moses: Genesis übersetzt und erklärt* (ATD 2/4; Göttingen: Vandenhoeck & Ruprecht, 1976), 55f.

[219] The meaning of the "east" in Gen 2:8, however, is not definitive. The word can be either temporal or geographical. This argument is defended by Stordalen, see Stordalen, *Echoes of Eden*, 261-70.

[220] See John L. Mckenzie, "The Literary Characteristics of Genesis 2-3," in *Myths and Realities: Studies in Biblical Theology* (Milwaukee, WI: Bruce Publishing Company, 1963), 158; Yehuda T. Raddy, "The Four Rivers of Paradise," *Hebrew Studies* 23 (1982), 23-31; Yairah Amit, "Biblical Utopianism: A Mapmaker's Guide to Eden," *USQR* 44 (1990), 11-17; Stordalen, *Echoes of Eden*, 270-86.

life" and "the tree of the knowledge of good and evil". Where these two trees exactly are is a debated issue. Gen 2:9 describes the position of the trees, suggesting:

> Out of the ground YHWH God made to grow every tree that is pleasant to the sight and good for food, the tree of life also *in the midst of the garden*, and the tree of the knowledge of good and evil
>
> (ויצמח יהוה אלהים מן־האדמה כל־עץ נחמד למראה וטוב למאכל ועץ החיים בתוך הגן ועץ הדעת טוב ורע) (Gen 2:9).

This verse implies that there is only the tree of life in the middle of the garden, while grammatically this verse could also suggest that the tree of the knowledge of good and evil is also *in the middle of the garden.*[221] Another verse suggesting the position of the trees is Gen 3:3:

> But God said, "You shall not eat of the fruit of the tree that is in the middle of the garden, nor shall you touch it, or you shall die."
>
> (ומפרי העץ אשר בתוך־הגן אמר אלהים לא תאכלו ממנו ולא תגעו בו פן־תמתון) (Gen 3:3)

Gen 3:3 does not explicitly mention which tree's fruit it is forbidden to eat. However, Gen 2:17 has already mentioned that the forbidden tree is "the tree of the knowledge of good and evil". Gen 3:11 recounts that the first couples ate the fruit of the forbidden tree, therefore the tree that is in the middle of the garden in Gen 3:3 is probably the tree of the knowledge of good and evil. Thus, both the tree of life and the tree of the knowledge of good and evil are in the middle of the garden.

The trees are essential elements in the spatial scenery of the Eden narrative. After planting the trees, God tells the first man that he can eat from any tree of the garden, but not from the tree of the knowledge of good and evil, since on the day that he eats he shall die (Gen 2:16-17). In Genesis 3, the actions of God, the first couple, and the serpent mainly take place around the tree of the knowledge of good and evil in the middle of the garden. The first couple ate the fruit of the tree of knowledge of the good and evil. Then God walked in the

[221] For the discussion of Gen 2:9 in grammatical terms, see Andreas Michel, *Theologie aus der Peripherie: Die gespaltene Koordination im Biblischen Hebräisch* (BZAW 257; Berlin, New York: de Gruyter, 1997), 1-22. For more discussions about the redactical relation between the tree of life and the tree of the knowlege of good and evil, see also Blum, *Gottesunmittelbarkeit*, 19-20, and Gertz, "Von Adam zu Enosh:Überlegungen zur Entstehungsgeschichte von Gen 2-4," 228-31.

garden, and the first man and Eve hid themselves among the trees in the Garden. At the end of the narrative the first couple is expelled from the garden in Eden. Thus the plot and the theme of the Eden narrative are center on the forbidden tree in the middle of the garden.

1.5. Spatial Elements in Gen 2:10-15

In the Eden narrative of Genesis 2-3, Gen 2:10-15 describes a particular physical space. The spatial elements and their narrative style in Gen 2:10-15 are different from the other spatial elements in Genesis 2-3. The characteristics of the description of space in Gen 2:10-15 can be shown by means of a comparison with the other passages in Genesis 2-3.

> A river flows out of Eden to water the garden, and from there it divides and becomes four branches (ונהר יצא מעדן להשקות את־הגן ומשם יפרד והיה לארבעה ראשים). The name of the first is Pishon; it is the one that flows around the whole land of Havilah, where there is gold (שם האחד פישון הוא הסבב את כל־ ארץ החוילה אשר־שם הזהב); and the gold of that land is good; bdellium and onyx stone are there (וזהב הארץ ההוא טוב שם הבדלח ואבן השהם). The name of the second river is Gihon; it is the one that flows around the whole land of Cush (ושם־הנהר השני גיחון הוא הסובב את כל־ארץ כוש). The name of the third river is Tigris, which flows east of Assyria. And the fourth river is the Euphrates (ושם הנהר השלישי חדקל הוא ההלך קדמת אשור והנהר הרביעי הוא פרת). Then YHWH God took the man and put him in the garden in Eden to till it and keep it (ויקח יהוה אלהים את־האדם וינחהו בגן־עדן לעבדה ולשמרה)
>
> (Gen 2:10-15).

In other places in Eden narrative, there are few descriptions of geographical characteristics of the garden in Eden. The garden in Eden as a whole cannot be located geographically because it is described as an "other" space in Genesis 2-3. However, Gen 2:10-14 describes four rivers using geographical terms that can help to locate the garden. None of the four rivers, the "Pishon", "Gihon", "Tigris"[222] and "Euphrates" is difficult to locate geographically. The spatial relations between them basically locate the garden in Eden near Jerusalem. The four

[222] In Dan 10:4, Daniel says he received the vision while standing along "חדקל" "the great river", which is identified in LXX as "Tigris".

rivers described in Gen 2:10-14 may be inspired by Ezek 47:1-12 which describes how a river flows around the temple. Therefore the narrator of Genesis 2-3 may intend to use the description of the four rivers to locate the garden in Eden in or near Jerusalem.

Furthermore, Gen 2:15 is a repetition of Gen 2:8-9 which has already described how God puts the first man in the garden in Eden. Gen 2:15 mentions again that God takes the first man and puts him in the garden in Eden to till it and keep it. However, there are differences between Gen 2:8-9 and Gen 2:15. First, Gen 2:8-9 just describes how God put the first man whom he had formed *there* and does not mention why he puts him there. It also seems that when the first man is in the garden in Eden, he is able to live only from the fruit of trees in the garden. Gen 2:15, however, states explicitly that God takes the first man in the garden in Eden to till and keep it. Second, there are differences in the spatial relations between the first man and the garden in Eden in Gen 2:8 and Gen 2:15. In Gen 2:8, God just puts the first man he forms in the garden in Eden without mentioning from where and how God puts him there. Gen 2:15, however, describes how God "takes" the man and puts him in the garden. The use of the verb "take" implies that God brings the first man from the untilled ground outside the garden.

2. Genesis 6-9 and Physical Space

The flood narrative of Genesis 6-9 combines the Priestly text and the non-Priestly text.[223] These two texts are interwoven, rather than juxtaposed. They have basically the same narrative plot, theme, structure, and actors.[224] The non-Priestly text includes Gen 6:5-8; 7:1-5, 7-9, 10, 12, 16b-17, 22-23; 8:1b, 2b-3a, 6-12, 13b, 20-22. These verses form a coherent narrative.

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[223] For an overview about the structure of the Priestly and non-Priestly flood narrative, see Antony F. Campbell and Mark A. O'Brien, *Sources of the Pentateuch: Texts, Introductions, Annotations* (Minneapolis, Minn.: Fortress Press, 1993), 211-23; Peter. J. Harland, *The Value of Human Life: A Study of the Story of the Flood (Genesis 6-9)* (VTSup 64; Brill: Leiden, 1996), 6-13; Carr, *Reading the Fractures of Genesis*, 48-62; Bernard. M. Levinson, "'The Right Chorale': From the Poetics of Biblical Narrative to the Hermeneutics of the Hebrew Bible," in *"Not in Heaven": Coherence and Complexity in Biblical Narrative* (ed. Jason P. Rosenblatt and Joseph C. Sitterson; Bloomington: Indiana University Press, 1991), 129-53.

[224] See Ska, *Introduction to Reading the Pentateuch*, 60-62.

The present section discusses the descriptions of physical spaces and spatial settings described in the non-Priestly flood narrative, in which God (YHWH in the non-Priestly version) and Noah are the two main actors, while the spatial setting is the whole earth.[225] When God saw the wickedness of the humanity, he felt sorry and decided to destroy the earth and the creatures on it. Noah is the only human God allowed to survive (Gen 6:5-8). After Noah and his household entered the ark, God sent the rain (Gen 7:1-5, 7-10, 12). The rain then formed the flood that destroyed the earth and the creatures that God had made (Gen 7:16b-17, 22-23). When the water receded, Noah sent a birds from the ark to see whether the earth was dry (Gen 8:2b-3a, 6-12, 13b). After the flood, Noah built an altar and made the burnt-offerings to God, then the lovely smell reached God. God thought that the inclination of the human heart was evil from youth, and he decided not to destroy the earth and the creatures on it again (Gen 8:20-22). With respect to the actions of God and Noah, the physical space in the non-Priestly flood narrative can be discussed from the perspective of God's space, humanity's space (i.e. Noah's space as the representative of humanity), and natural space.

2.1. Physical Space and Spatial Settings in Genesis 6-9

God appears at the very beginning of the non-Priestly flood narrative. There is no direct description of where God comes from and no information about God's residence or his place in heaven. God's space is primarily demonstrated by his actions. God's space must be in a high place because God is able to send down rain on the earth. Another important action of God in the non-Priestly flood narrative is his speech to Noah (Gen 7:1-5). The contents of this

[225] For a discussion of the time and space in Genesis 5-11, see Bosshard, *Vor uns die Sintflut*, 112-15. In ancient Mesopotamian, almost all the spatial scenery is global, not for a region. For the comparison between the flood narrative of Genesis 6-9 and the other ancient Mesopotamian flood myths, see Alexander Heidel, *The Gilgamesh Epic and Old Testament Parallels* (A Phoenix book. Archaeology 136; Chicago & London: The University of Chicago Press, 1963), 224ff; Samuel E. Loewenstamm, "The Flood," in *Comparative Studies in Biblical and Oriental Literature* (AOAT 204; Kevelaer: Butzon & Bercker; Neukirchen-Vluyn: Neukirchener Verlag, 1980), 101ff; Volkmar Fritz, "'Solange die Erde steht'-Vom Sinn der jahwistischen Fluterzählung in Gen 6-8," *ZAW* 94 (1982), 599-614; Carr, *Reading the Fractures of Genesis*, 241-46. Norbert C. Baumgart, *Die Umkehr des Schöpfergottes: zu Komposition und religionsgeschichtlichem Hintergrund von Gen 5-9* (HBS 22; Freiburg im Breisgau: Herder, 1999), 419-559; Kratz, *Die Komposition der erzählenden Bücher des Alten Testaments*, 259-62.

speech show the capacity of God to control the whole earth and all of the creatures. This also demonstrates that God is in a high place, because he is able to control the earth. After the flood, in Gen 8:20-22, there is another speech by God, specifically a monologue. However, Gen 8:20-22 does not describe directly the God's appearance, which might give an indication of where God's space is located.

From the perspective of humanity, the most important space is the ark.[226] The first word God says to Noah in Gen 7:1 is about the ark. When the flood happens, the ark is emphasized again, with the description "only Noah was left, and those that were with him in the ark" (Gen 7:23). When the water recede, it is from the ark Noah sends out the birds to see if the land is dry. After the flood, humanity's space shifts from the ark to the cultic space—i.e. the altar. The altar is the first space of humanity on earth after the flood.

With respect to nature, most of the natural spatial settings correspond to the spatial settings mentioned in Genesis 1. The natural space in the non-Priestly flood narrative is designed as living space both for humanity and for other creatures. While humanity has the power to rule the other creatures, God has absolute authority over the whole "earth", which is the most important spatial focus. It is striking that there is no mention of the mountain and the sea in the non-Priestly flood narrative.

2.2. God's Physical Space in Genesis 6-9

Following the narrative sequence, the types of physical space associated with God in the non-Priestly flood narrative mainly include: 1) God's space before the flood; 2) God's space during the flood; 3) God's space after the flood.

Gen 6:5-8 recounts why God decided to destroy the earth and the creatures on it with the flood. God's first action is that he "sees" that "the wickedness of humankind was great in the earth, and that every inclination of the thoughts of their hearts was only evil continually" (Gen 6:5). The object of the verb "see" is humanity as whole on the earth. God's space here is

[226] There is a big difference between the description of the ark in the Priestly flood narrative and in the non-Priestly narrative, see Bosshard, *Vor uns die Sintflut*, 55-56; Hans J. Tertel, *Text and Transmission: An Empirical Model for the Literary Development of Old Testament Narratives* (BZAW 221; Berlin: de Gruyter, 1994), 171ff, 232ff; Baumgart, *Die Umkehr des Schöpfergottes*, 531-59.

relative to the whole earth. Especially since God is able to destroy "the people together with animals and creeping things and birds of the sky" (מאדם עד־בהמה עד־רמש ועד־עוף השמים) (Gen 6:7), God's space is demonstrated to be beyond the human world. That God occupies a high space is further suggested by the rain.[227] In Gen 7:4, God tells Noah that he would send rain down to the earth. Rain in the biblical narrative is generally sent by God from the heaven. Accordingly, in the non-Priestly flood narrative, God's space might also be in the heaven from where he sends down the rain.

In the descriptions of the flood in Gen 7:12, 16b, 17, 22-23, there are two verses that mention God: God shut Noah in the ark (Gen 7:16b), and God destroyed every living thing that was on the face of the ground, human beings and animals and creeping things and birds of the sky (Gen 7:23). The narrative focus is all of the creatures that God destroyed. That God occupies a high space is again suggested by his capacity to destroy the whole earth.

After the water receded, God did not appear. There is only one verse stating that the water receded: the rain from the heavens was reduced, and the waters gradually receded from the earth (Gen 8:2b-3). This verse does not mention where the water recede to, and just emphasizes again the rain is from the heavens. This further suggests that God's space is in a high place. Whenever there is a flood on the earth or the water receded, God is always in his space.

God appears again after the flood (Gen 8:20-22). The description of God's appearance is indirect. Although God speaks, he does not speak to Noah. There is only the monologue of God. There is no information about where God smells the burnt-offerings, and how far it is exactly between God and the altar. It is only in Gen 8:22 that the word "earth" is used and this shows again that God's space is relative to the earth.

2.3. Humanity's Physical Space in Genesis 6-9

In the non-Priestly flood narrative, Noah is the representative of the humanity, just like in the Priestly flood narrative. Humanity's space therefore corresponds to Noah's space. Following the narrative sequence, the types of space associated with Noah are: 1) Noah's space before

[227] The rain here can be compared with the rain mentioned in Genesis 2:5, see Bosshard, *Vor uns die Sintflut*, 189-90.

the flood; 2) Noah's space when the flood happened and 3) the cultic space—altar after the flood.

There are not many descriptions of Noah and his behavior before the flood. The narrative is very concise and is mainly recounted from the point of view of God. There are two verses describing the relation between God and Noah: "but Noah found favor in the sight of YHWH" (ונח מצא חן בעיני יהוה) (Gen 6:8), and "for I have seen that you alone are righteous before me in this generation" (כי־אתך ראיתי צדיק לפני בדור הזה) (Gen 7:1). It is hard to describe the spatial relation between God and Noah by drawing on these two verses, the phrases "in the sight of YHWH" (בעיני יהוה) (Gen 6:8) and "I have seen" (ראיתי) (Gen 7:1) here are more conceptual ideas than physical spatial relations (e.g., Gen 33:10; Deu 6:18; 1Kgs 3:10). Thus in Gen 6:8 and Gen 7:1, there is no clear indication about the spatial relation between God and Noah.

Gen 7:1-5 contains a long speech made by God to Noah before the flood. The theme of the speech is that God told Noah to enter the ark, and that he would send rain to destroy the world. After God's speech, the narrator recounts that "Noah did all that YHWH had commanded him" (Gen 7:5). Noah had no emotional reaction to what God told him: he did not question God nor did he hesitate. After hearing the speech of God, Noah just did what God commanded him to do. Therefore the spatial relation between God and Noah is very conceptual: God is very close to Noah.[228] Moreover, God also "commanded" Noah.[229] However, there is no indication about the physical spatial relation between God and Noah. Only the fact that God talks to Noah suggests that God might be in the earthly world.

When the flood happens, there have not yet been many descriptions of Noah and his space in Gen 7:12, 17, 22-23. Most of the description are about how the flood destroyed the earth. The ark is the only space related to Noah. Gen 7:23 describes that only Noah and those who were with him in the ark survived the flood. Gen 7:23 not only explains the function of the ark, but also paves the way for the narrative about Noah sending the birds out from the ark in Gen 8:6-13b.

While there is no description of the construction of the ark in the non-Priestly flood narrative, two characteristics of the ark can be identified in Gen 8:6-13b. The first

[228] The conceptual distance between "YHWH" and humanity is an important theme of Genesis 1-11, see Bosshard, *Vor uns die Sintflut*, 179-80.

[229] For the "commandment" indicating the closeness between God and humanity, see the discussion of the conceptual space in Genesis 2-3.

characteristic is that the ark is so strong that it cannot be destroyed by the flood. The second characteristic is that the ark has a window and a covering.

> At the end of forty days Noah opened the window of the ark that he had made (ויהי מקץ ארבעים יום ויפתח נח את־חלון התבה אשר עשה) (Gen 8:6).
>
> And Noah removed *the covering of the ark*, and looked, and saw that the face of the ground was drying (ויסר נח את־מכסה התבה וירא והנה חרבו פני האדמה)
>
> (Gen 8:13b)

The window and the covering have different functions.[230] The window in Gen 8:6 is used for Noah to send out the birds. It probably did not function in the same way as a window does today, since Noah could not see the world outside through it. He could only put out his hand through the window and, then bring the dove back into the ark. Noah had to remove the covering of the ark in order to be able to see the ground.

After the flood, the main space associated to Noah is the altar. In Gen 8:20-22 there is a big shift in the spatial setting: natural space to a cultic sanctuary. However, the narrative focus is not on the altar's look, but rather on the altar's function: Noah makes the burnt-offering on the altar to God. There is no specific description of the complex of the altar itself.

2.4. Natural Physical Space in Genesis 6-9

According to the narrative sequence, the forms of natural physical space can be described as: 1) natural space before the flood; 2) natural space during the flood and 3) natural space after the flood.

The natural spatial setting for the whole non-Priestly flood narrative is established before the flood in Gen 6:5-8. The spatial scenery is the "earth". God said that he would destroy all of the creatures on the earth and he would send rain down onto the earth. The creatures God would destroy are people, together with animals and creeping things and birds of the sky. The

[230] See e.g., Baumgart, *Die Umkehr des Schöpfergottes*, 531-59; Gertz, "Beobachtungen zum literarischen Charakter und zum geistesgeschichtlichen Ort der nichtpriesterschriftlichen Sintfluterzählung," 41-57. See also Witte, *Die biblische Urgeschichte*, 179-81.

sky is mentioned specifically as the locative adverb of birds. There are also several natural physical spaces mentioned in God's speech to Noah in Gen 7:3-4.

> "And seven pairs of the birds of the sky also, male and female, to keep their kind alive on the face of all the earth"
>
> (גם מעוף השמים שבעה שבעה זכר ונקבה לחיות זרע על־פני כל־הארץ) (Gen 7:3).

> "For in seven days I will send rain on the earth for forty days and forty nights; and every living thing that I have made I will blot out from the face of the ground"
>
> (כי לימים עוד שבעה אנכי ממטיר על־הארץ ארבעים יום וארבעים לילה ומחיתי את־כל־היקום אשר עשיתי מעל פני האדמה)
>
> (Gen 7:4).

Similar to the natural spatial settings mentioned by God in Gen 6:5-8, the basic natural spatial settings in Gen 7:3-4 are the earth and the sky. The difference is that the earth in Gen 7:3 is described as "all the earth". The word "birds" in the non-Priestly flood narrative always occurs in conjunction with the locative adverb "the sky".

When God sends the rain down onto the earth, and there the flood destroys the creatures living on it, the natural spatial settings include not only the earth, but also the rain from heavens and the flood. The flood is formed by the rain sent by God. Immediately after the statement that "the rain fell on the earth for forty days and forty nights" in Gen 7:12, there is the description of the flood in Gen 7:17.

> The flood continued for forty days on the earth; and the waters increased, and lifted up the ark, and it rose high above the earth
>
> (ויהי המבול ארבעים יום על־הארץ וירבו המים וישאו את־התבה ותרם מעל הארץ) (Gen 7:17).

The descriptions of the flood focus on two points. One point is that the water level rose and lifted up the ark. The other point is that the water rose high above the surface of earth. Neither of them, however, can show the severity of the flood. The height of the water is not even demonstrated effectively because the water only rises high above the surface of the earth, and not above the mountains which are higher than the earth. This is probably why the non-Priestly narrator adds that "everything on dry land in whose nostrils was the breath of life

died" (Gen 7:22) to show the severity of the flood. When the water recede, there are only two verses:

> The rain from the heavens was restrained (ויכלא הגשם מן־השמים), and the waters gradually receded from the earth (וישבו המים מעל הארץ) (Gen 8:2b-3a).

There is no specific information about where water receded to. The narrative focus is on the connection between the rain and the flood. The flood is formed by the rain sent by God. When the rain was held back, the water receded from the earth. At this point, Noah sent the birds out from the ark. In Gen 8:6-12, 13b, there is no description of the natural settings after the flood. The natural space is illustrated only by the birds.

After the flood, the spatial scenery shifts from the ark to a humanistic space, namely the altar. This is a religious sanctuary rather than a natural space. While there is a mention of the natural phenomena as "seedtime and harvest, cold and heat" (Gen 8:22), there is no description of the natural space and spatial settings.

3. Genesis 11:1-9 and Physical Space

Gen 11:1-9 relates that long ago when all the people of the earth spoke the same language, humanity as a whole journeyed from the east to a valley in the land of Shinar (Gen 11:1-2). There, they, then tried to build for themselves a city and a tower reaching up into the sky, and to make a name for themselves, so that they would not be dispersed over the whole surface of the earth (Gen 11:3-4). At that moment, God came down to "mix" their language, and then dispersed them over the whole surface of the earth, and humanity stopped building the city (Gen 11:5-9). Gen 11:1-9 gives an interpretation of the name of Babel, the capital of Babylonia: it is from Babel that God mixed the language of the whole earth, and dispersed humanity over its surface (Gen 11:9). While Gen 11:1-9 has only nine verses, it contains different kinds of spaces and places. They function as essential narrative elements[231] for either

[231] The city and the tower ought to be the most two prominent spaces in the Babel narrative. Gunkel suggests that the Babel story is composed of two stories. One is the story of the tower referring to the diversity of humanity. The other one is the story of the city referring to the diversity of language. See Gunkel, *Genesis*, 92-101.

the theme or the plot. This section first discusses the basic characteristics of the physical spatial settings in Gen 11:1-9, then draws attention to how motion verbs, different perspectives, and prepositions construct rhetorically the God's physical space, humanity's physical space and natural physical space.

3.1. Physical Space in Gen 11:1-9

In the Babel narrative of Gen 11:1-9, almost every verse mentions more than one place. According to the narrative sequence, the places mentioned are "all the earth" (Gen 11:1), "from the east" (Gen 11:2), "valley in the land of Shinar" (Gen 11:2), "a city and a tower with its top in the sky" (Gen 11:4), "the surface of all the earth" (Gen 11:4), "the city and the tower" (Gen 11:5), "the surface of all the earth" (Gen 11:8), "the city" (Gen 11:8), "Babel" (Gen 11:9), and "the surface of all the earth" (Gen 11:9). In addition to these specific and fixed places, there are also different spaces implied by verbs such as "journey" (Gen 11:2), "come" (Gen 11:3, 4), "come down" (Gen 11:5, 7), and the preposition "from there" (Gen 11:9).

The plot of the Babel narrative[232] is developed through the actions of God and humanity.[233] God and humanity, however, do not share the same space. Rather, they have their own space for action. In Gen 11:1-9, God does not speak to the humanity, and humanity does nothing *directly* to God.[234] There are clearly two different narrative units referring to the space of God and to the space of humanity.

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[232] The structure of the present Babel narrative is generally seen as cohesive, see Jan P. Fokkelman, *Narrative Art in Genesis: Specimens of Stylistic and Structural Analysis* (SSN 17; Sheffield: JSOT Press, 1991), 11-45; Umberto Cassuto, *A Commentary on the Book of Genesis: Part Two,* 231-32; Bernhard W. Anderson, *From Creation to New Creation: Old Testament Perspectives* (Minneapolis: Fortress Press, 1994), 168-73; Gertz, "Babel im Rücken und das Land vor Augen," 9-34.

[233] "The narrative can be basically divided into two parts: the actions of humanity (Gen 11:1-4) and actions of God (Gen 11:5-9), see Sarna, *The JPS Torah Commentary, Genesis* בראשית, 81.

[234] Some may argue that the building of the tower reaching into the sky is something that humanity does directly to God in heaven. However, even if it is the case, what the humanity wants is to challenge the authority of God, rather than to do something directly to God himself.

Humanity as a whole acts mainly in Gen 11:1-4, and, remarkably, it also acts as the active subject in Gen 11:8. The main spaces and places that constitute the environment of humanity are the city and tower. Both of them are related to the spatial practice of "building". Humanity tried to build themselves a city and a tower reaching up into the sky. The building materials are bricks and asphalt (Gen 11:3-4). However, from the perspective of narrative space, while human beings mainly act in Gen 11:1-4 and 8, their space is also indicated by God's actions in Genesis 5, 9.

The descriptions of God's actions are mainly found in Gen 11:5-9. There is no mention of God in Gen 11:1-4. The narrator does not describe the space of God as directly as that of the humanity. The nature of God's space and place are implied by the use of motion verbs like "come down" (Gen 11:5, 7). God's action in "dispersing the people over the surface of all the earth" (Gen 11:8, 9) also indicates that God's space is omniscient: God is able to place human beings in every corner of the earth. Thus there is a clear distinction between God's space and humanity's space in the Babel narrative.

Natural space is the literary setting for the actions of God and humanity. The description of natural space is found at the very beginning of the Babel narrative:

> When they journeyed from the east, they found a valley in the land of Shinar, and they settled there
>
> (ויהי בנסעם מקדם וימצאו בקעה בארץ שנער וישבו שם) (Gen 11:2).

The text clearly establishes the spatial setting in a specific geographical place—"a valley in the land of Shinar". The universal humanity settled there, then started to build the city and the tower reaching up into the sky. At the same time, however, the space of humanity's action is not limited to the valley in the land of Shinar. It includes another two broader spaces: "the whole earth" and "the place where the people come from". All these natural spaces are horizontal.

Types of Physical Space	Verses	Key Words
God's Physical Space	Gen 11:5-9	"come" (הבה) "come down" (ירד), "scatter" (פוץ), "from there" (משם).
Humanity's Physical Space	Gen 11:1-5, 8, 9	"all the earth" (כל־הארץ), "journey" (נסע), "journey from the east" (בנסעם מקדם), "(settle in) the valley in the land of Shinar" (בקעה בארץ שנער), "the city" (העיר), "the tower" (המגדל), "all the earth" (כל־הארץ).
Natural Physical Space	Gen 11:2, 4, 8-9	"valley in the land of Shinar" (בקעה בארץ שנער), "all the earth" (כל־הארץ), "east" (קדם), sky (שמים).

3.2. God's Physical Space

The description of the God's space in the Babel narrative corresponds to a large extent with the description of God's actions in Gen 11:5-9.

> Then YHWH *came down* to see the city and the tower which the human race built (וירד יהוה לראת את־העיר ואת־המגדל אשר בנו בני האדם). And YHWH said, "Behold, they are one people and they all have one language. This is what they have begun to do, and now all that they plan to do will be possible for them. *Come*, let us *go down* and let us *mix* there their language (הבה נרדה ונבלה שם שפתם אשר לא ישמעו איש שפת רעהו), so that they will not understand one another's language." Then YHWH *dispersed them from there over the surface of all the earth* (ויפץ יהוה אתם משם על־פני כל־הארץ), and they stopped building the city. Therefore, it was called Babel, because *there* YHWH

> mixed the language of all the earth (ככי־שם בלל יהוה שפת כל־הארץ), and *from there YHWH dispersed them over the surface of all the earth* (ומשם הפיצם יהוה על־פני כל־הארץ) (Gen 11:5-9).

God's space is mainly indicated by the motion verbs such as "came down" (Gen 11:5), "go down" (Gen 11:7), and "dispersed them from there over the surface of all the earth" (Gen 11:9).

"Came down" (ירד) and "go down" (ירד)[235] indicate the specific place of God. The first "came down" is written in the third person, where the narrator states directly that God came down to see the city and the tower. In Gen 11:5 God shows up immediately and the narrator does not explain if God already knew the city and tower from the heaven before he came down to see them. The only spatial information that can be inferred from this passage is that God was in a high position because he needed "come down" to see the city and tower. God's action is also described from the anthropomorphic view, God was not only able to come down, but also able to "see" the city.

This is the first time that the "coming down" of God is described in the primeval history of Genesis 1-11. There are also quite few descriptions of the "coming down" of God in the Hebrew Bible as a whole. Furthermore, in most cases, when God comes down, there are descriptions of the specific place where God comes down to.

> And let them be ready for the third day, for on the third day the YHWH will *come down on Mount Sinai* in the sight of all the people
>
> (והיו נכנים ליום השלישי כי ביום השלשי ירד יהוה לעיני כל־העם על־הר סיני)
>
> (Exod 19:11).
>
> And YHWH *came down on Mount Sinai*, to the top of the mountain, and YHWH called Moses to the top of the mountain, and Moses went up
>
> (וירד יהוה על־הר סיני אל־ראש ההר ויקרא יהוה למשה אל־ראש ההר ויעל משה)
>
> (Exod 19:20).

[235] For a discussion of the double use of "come down" in terms of "rhetorical" criticism, see Fokkelman, *Narrative Art in Genesis*, 14.

Then YHWH *came down in the cloud* and spoke to him (Moses)

(וירד יהוה בענן וידבר אליו) (Num 11:25a).

Then YHWH *came down in a pillar of cloud* and stood at the doorway of the tent, and called Aaron and Miriam

(וירד יהוה בעמוד ענן ויעמד פתח האהל ויקרא אהרן ומרים ויצאו שניהם)

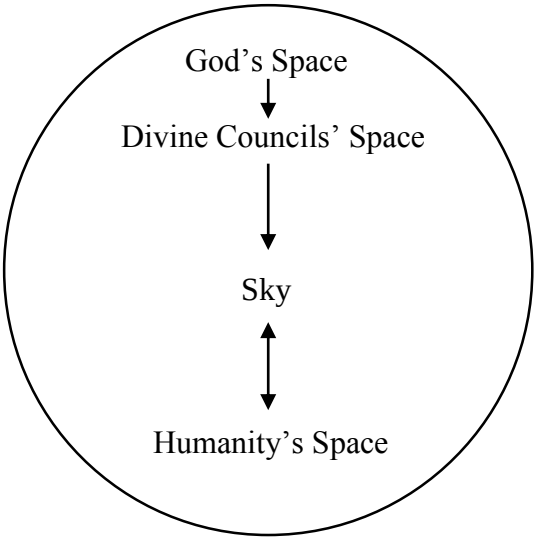
(Num 12:5).

So YHWH of hosts will *come down to fight upon Mount Zion* and upon its hill (כן ירד יהוה צבאות לצבא על־הר־ציון ועל־גבעתה) (Isiah 31:4b).

The motion "come down" (ירד) generally implies two spatial location. One is the place from which God comes down, the other is the destination to which God comes down. The examples above all emphasize the destination God comes down to, and it is presupposed that God is in a high place.

In Gen 11:5, however, there is no mention of the destination God comes down to. Gen 11:5 simply states that God "came down" (ירד) to see the city and the tower. There are two possible reasons for this. One is that in Genesis 1-11 there are no cultic places, like Mountain Zion, the tabernacle or the temple, that act as God's residence on earth. Thus it is improper to suggest that God could come down to a mountain or to some cultic space like the tabernacle in Num 12:5. Another possible reason is that God might not yet have come down to the earthly world—it is possible that he has merely descended to the space of the divine council. At first glance, it seems that God might have come down in a cloud, but the narrator does not explicitly say so. However, in Num 11:25 and 12:5 when God comes down in the cloud, he talks to Moses directly. In Gen 11:5, God does not say anything to humanity. Rather, the use of the first person plural "us", might indicate that God is talking to the other divine beings in divine council, just as he has down in Gen 3:22. Thus it seems that the place where God came down to in Gen 11:5 is probably the place of the divine council.

The place of divine council is further suggested by that God "comes down" twice in Gen 11:5 and 7. It is unlikely that Gen 11:5 and 7 simply repeat each other. While Gen 11:5 does not describe the place to which God comes down, Gen 11:7 suggests a structured cosmic view: God is in a higher place and consequently, the divine beings subordinate to God might occupy a lower position than God.



God already starts talking in Gen 11:6, yet there is no person to whom God talks. In Gen 11:7, while there is also no person to whom God talks, the existence of divine beings is suggested by the use of the first person plural.

> "Come, let us go down and let us mix there their language, so that they will not understand one another's language."
>
> (הבה נרדה ונבלה שם שפתם אשר לא ישמעו איש שפת רעהו) (Gen 11:7)

This is the third time that the first person plural used in God's speech in Genesis 1-11. The other two occurrences are in Priestly text of Gen 1:26 and non-Priestly text of Gen 3:22. In Gen 11:7, God says: let "us" go down and let "us" mix there their language. The space described here is therefore for both God and for the divine beings. Furthermore, the first word "come" is used as an imperative. This usage indicates that the divine council occupies a horizontal space. It seems that the divine beings are not already assembled in their place, such that God has to first summon them together by saying "come", and then "come down".

Gen 11:7 also suggests that there exists a space for divine beings because Gen 11:5 only mentions that God came down from his place. Their place is lower than that of God so that God needs to come down twice. God first came down from his space, and then he stopped at the place of the divine beings and called on them to come down to the earth to intervene in humanity's actions.

God's actions also indicate a spatial relation between God and humanity. In Gen 11:7, 8 and 9, every verse uses the locative adverb "there" (שם). The first use is in God's speech. The

locative adverb "there" shows a spatial relation between God and humanity. God must be in a relatively remote place, because he says that there is humanity as a whole "there" on earth. The specific spatial framework here is the valley in the land of Shinar, which corresponds to God's space above the earth. The other two uses of the locative adverb "there" occur when the narrator describes how God dispersed humanity "from there" over the whole surface of the earth. The place indicated by "there"[236] is apparently the place where they settled—the valley in the land of Shinar. The locative adverb "there" in Gen 11:7, 8, 9 corresponds to the adverb "there" in Gen 11:2, which states that humanity settled *there*—namely, in "the valley in the land of Shinar". Regarding God's space, the use of "there" in Gen 11:8, 9 also shows a shift in space. God's space shifts from being a specific place to being an omnipotent space: from "there" God dispersed humanity over the surface of "the whole earth". This indicates that God had the capacity to control the whole earth, God from a specific place set the people in the different places over the whole surface of the earth.

On the whole, there is a clear shift in the description of God's space. The text first describes the "coming down" of God which suggests that God is in a high place. Then God comes down into the space of the divine beings and summons them to come down into the human's space. Finally, the description of God's space is the whole earth.

3.3. Humanity's Physical Space

Humanity shows up in the Babel narrative as a whole. The action of humanity is always described in the third person plural in Gen 11:1-4, 8. These verses clearly represent humanity's space in terms of human actions. However, their space is also implied by God's actions in Genesis 5, 9.

> All the earth had one language and the same words. When they *journeyed from the east*, they *found a valley in the land of Shinar*, and they *settled there* (ויהי בנסעם מקדם וימצאו בקעה בארץ שנער וישבו שם). They said to one

[236] The locative adverb "there" is sometimes suggested that it has the satirical play on the word "name" (שם), see Fokkelman, *Narrative Art in Genesis*, 16-17; Ellen van Wolde, *Words Become Worlds: Semantic Studies of Genesis 1-11* (BIS 6; Leiden: Brill, 1994), 99-100. Whether it is or not, to me the adverb "there" dose emphasize the tension between there in Gen 11:7, 8, 9 and Gen 11:2.

another, "*Come*, let us make bricks and let us fire them." (ויאמרו איש אל־רעהו הבה נלבנה לבנים ונשרפה לשרפה) The bricks were stones for them, and asphalt was mortar for them. And they said, "*Come*, let us *build for ourselves a city and a tower with its top in the sky* (ויאמרו הבה נבנה־לנו עיר ומגדל וראשו בשמים), and let us make a name for ourselves, so that we *will not be dispersed over the surface of all the earth*." (פן־נפוץ על־פני כל־הארץ) (Gen 11:1-4)

Then YHWH dispersed them from there over the surface of all the earth, and they stopped building the city. Then YHWH *dispersed them from there over the surface of all the earth*, and *they* stopped building the city (ויפץ יהוה אתם משם על־פני כל־הארץ ויחדלו לבנת העיר). Therefore, he named it Babel, for *there* YHWH mixed the language of all the earth, and *from there YHWH dispersed them over the surface of all the earth* (על־כן קרא שמה בבל כי־שם בלל יהוה שפת כל־הארץ ומשם הפיצם יהוה על־פני כל־הארץ)

(Gen 11:8-9).

At the beginning of the Babel narrative, it is the temporal description that indicates the spatial setting for humanity's actions. The spatial setting is established by the narrator as being in a very remote time. Humanity journeyed from the east when "the whole earth had one language and the same words".[237] In the Hebrew Bible, the phraseology "all the earth" (כל־הארץ) in most cases indicates the geographical land scale, which is, for example, suggested by Judg 6:39 and Isa 13:5.

Then Gideon said to God, "Do not let you anger burn against me that I may speak once more; please let me make a test once more with the fleece, let it now be dry only on the fleece, and let there be dew on *all the earth*." (ועל־כל־הארץ יהיה־טל) (Judg 6:39)

They are coming from a far country from the farthest horizons, YHWH and his instruments of indignation, to destroy *all the earth* (לחבל כל־הארץ) (Isa 13:5).

The phrase "all the earth" in Gen 11:8-9 also indicates the geographical land scale.

[237] The repetition of the "one language" (שפה אחת) and "the same words" (דברים אחדים) seems to emphasize that the people spoke the same language. See Theodore Hiebert, "The Tower of Babel and the Origin of the World's Cultures," *JBL* 126 (2007), 33-34.

> So YHWH scattered them abroad from there over the face of the whole earth; and they stopped building the city, and from there YHWH dispersed them over the surface of all the earth (ומשם הפיצם יהוה על־פני כל־הארץ) (Gen 11:8-9).

In Gen 11:1, however, "all the earth that had one language" apparently indicates all the people of the earth who shared a common language.[238] Thus the narrative scene for humanity in the Babel narrative starts from all the people of the whole earth. In Gen 11:2, the narrative setting immediately shifts from "all the earth" to a specific space, a change which is indicated by the verb of motion "journey" (נסע). "Journey" normally indicates that a long spatial distance has been traversed (e.g., the journey of Abraham, Jacob, and Joseph in Genesis 12-50). The narrator, however, does not identify the specific place from which these people come. Humanity as a whole journeyed from some unknown place to a specific place: a valley or plain in Shinar (Gen 11:2). The only information that is known about where they came from is that they came from the east and journeyed westward. On their way westward, humanity found a place in the valley in the land of Shinar, and then settled there. The narrator uses three motion verbs to show this spatial movement: humanity "journeyed" from east, they "found" a valley in the land of Shinar, and then they "settled" there. Therefore, while the plot of Babel narrative is not space-oriented, it uses the motion verbs to show clear spatial movements on the part of humanity.

After the humans had settled in the valley in the land of Shinar, the following descriptions of humanity's space primarily concern the city and the tower. These two human constructions are indispensable narrative elements in Gen 11:1-9. The actions of God, humanity, and the relation between God and humanity are all reflected in the construction of the city and the tower.

In spatial terms, there are three important aspects of the city and tower in the Babel narrative: the building materials, the act of building the city and tower, and the layout of the city and tower. First, as regards the building materials, the narrator recounts specifically that humanity made bricks and fired them as stones, and took asphalt that was used as mortar in the construction of the city and the tower. Bricks and mortar have long been understood to be the standard ancient common Mesopotamian building materials. This is also usually taken as

[238] See ibid., 34.

evidence that the city and the tower that humanity build in Gen 11:1-9 is a traditional Babylonian building.[239]

Second, as regards the act of building the city and tower, in the primeval history of Genesis 1-11, there are not many descriptions of the building by humanity. The Babel narrative, however, not only describes the construction of the city and the tower, but also takes them as its focus. When humanity began to build the city and the tower, they said "come, let us make bricks and let us fire them". This shows that people needed to come together in order to build the city and the tower, i.e. that these buildings could not have been built by one person (cf. Gen 10:10). Moreover, the bricks and asphalt are needed to make stone and mortar.[240] This shows that the narrator is also concerned with building techniques. The narrator does not simply state that the humans built the city and the tower, he also emphasizes the process of building.

Third, while the Babel narrative describes the building of the city and the tower, and the plot develops around them, there is no specific description of the layout of the city or the tower. Gen 11:4 only talks about the tower in the city reaching up into the sky.

> And they said, "Come, let us build for ourselves a city and *a tower with its top in the sky* (ומגדל וראשו בשמים), and let us make a name for ourselves, so that we will not be dispersed over the surface of all the earth." (Gen 11:4)

This information is presented in direct speech. The main characteristic of the tower is stated by humanity itself rather than being included in the direct description of the characteristics of the city and tower. In the biblical narrative, expressions like "the top in the sky" are very rare. In the descriptions of the complex of the tabernacle or the temple, their height is very specific (cf. 1Kgs 6:2). The phrase "the top in the sky" is more like a simile, rather than describing the specific height of the tower that humanity is going to make. The "tower with its top in the sky" is not necessarily the complex of the tower the humanity must make.

There is also an important point regarding the complex of the city and tower: the relation between the city and tower. In biblical narratives, the tower is generally described as part of

[239] For example, the phrase "with bitumen and burnt-brick" (*ina kupri u agurri*) is a standard formula in Babylonian building inscriptions. See Sarna, *The JPS Torah Commentary*, *Genesis* בראשית, 82.

[240] Fired brick was used in Mesopotamia for important public structures, see Joan G. Westenholz, "Babylon—Place of Creation of the Great Gods," in *Royal Cities of the Biblical World* (ed. Joan G. Westenholz; Jerusalem: Bible Lands Museum, 1996), 204-6.

cities' fortification (e.g., Judg 8:17; 9:46-47, 49). Therefore, in the Babel narrative, while there is no information about whether the tower is in the city or outside of the city, the tower should be a part of the city. The relation between city and tower can also inferred from the ziggurat in Mesopotamian. Because the literary setting of the Babel narrative is the Shinar, which is traditionally understood to be Mesopotamia, the tower has been thought to be a ziggurat.[241] Ziggurat is the stepped temple and is the most famous Babylonian sanctuary. Therefore the tower is perceived as being in the city. However, Gen 11:1-9 dose not state the relation between the city and the tower clearly, there is also no hint of a sacrificing function of the city or tower in the Babel narrative.

3.4. Natural Physical Space

The descriptions of natural space are mainly found in Gen 11:2, 4, 8-9. The most important spatial settings are the "valley" "the land of Shinar", the "whole earth", and the "east". Among these, the "whole earth" appears most frequently.[242]

> When they journeyed from the east (ויהי בנסעם מקדם), they found a *valley* in *the land of Shinar* (וימצאו בקעה בארץ שנער), and they settled there. And they said, "Come, let us build for ourselves a city and a tower with its top in the sky, and let us make a name for ourselves, so that we will not be dispersed over the surface of *all the earth* (כל־הארץ)." (Gen 11:2, 4)
>
> Then YHWH *dispersed them from there over the surface of all the earth* (ויפץ יהוה אתם משם על־פני כל־הארץ ויחדלו לבנת העיר), and they stopped building the city. Therefore, he named it Babel, for *there* YHWH mixed the language of all the earth, and *from there YHWH dispersed them over the surface of all the earth* (ומשם הפיצם יהוה על־פני כל־הארץ) (Gen 11:8-9).

Three verses mention "the whole earth" directly in the Babel narrative. The first is Gen 11:1, which describes that "all the earth had one language and the same words". At the end of the narrative, both Gen 11:8 and 9 mention that God dispersed the people over the surface of all

[241] See Sarna, *The JPS Torah Commentary, Genesis בראשית*, 82-83; Uehlinger, *Weltreich und "eine Rede"*, 236-42; Robert B. Coote, David R. Ord, *The Bible's First History* (Philadelphia: Fortress Press, 1989), 96-97.

[242] See Sarna, *The JPS Torah Commentary, Genesis בראשית*, 81.

the earth. For the "whole earth" in Gen 11:1 and 8, it is a simile for all the people of the whole earth rather than a geographical indication.[243] The phrase "all the earth" as a geographical indication is only found in Gen 11:9, where the whole spatial setting extends from a specific place the valley in the land of Shinar to the whole earth. Thus, while God and the humans act in the valley in the land of Shinar, the literary setting of the Babel narrative includes "all the earth" as well.

The valley in the land of Shinar is the narrative focus in Gen 11:1-9. This is the very place where there is a point of contact between God and humanity. Humanity as a whole journeyed from the east to the valley in the land of Shinar, settled there, and then started building the city and the tower. At this time, God came down from a high place to the valley in the land of Shinar, mixed the language of humanity, and dispersed it over whole surface of the earth. Almost all the actions of God and humanity happened in the valley in the land of Shinar. The valley in the land of Shinar includes two spatial settings, one is the valley, and the other is the land of Shinar. For the valley, the very word valley (בקעה) is only used here in the Hebrew bible. The valley's function is perhaps just for building the city and tower which needs a broad space.[244] It should also be taken into account that perhaps for the emphasis of the particularity of the place of Babylonia, the narrator uses the special word "valley" (בקעה) for setting Babylonia.

The land of Shinar has long been perceived as Babylonian,[245] which can be inferred from the other texts in the Hebrew Bible. Shinar is used in biblical narratives eight times. For example, Gen 10:10 states: the beginning of his (Nimrod's) kingdom was Babel, Erech, and Accad, all of them in the land of Shinar. If Babel is Babylonia, Shinar is consequently the place where Babylonia is. This is also the case in Daniel 1:2 which is probably written in the Persian period: "and YHWH gave Jehoiakim king of Judah into his hand, along with some of the vessels of the house of God; and he brought them to the land of Shinar, to the house of his god, and he brought the vessels into the treasury of his god." Shinar here also clearly indicates the place where Babylonia is.

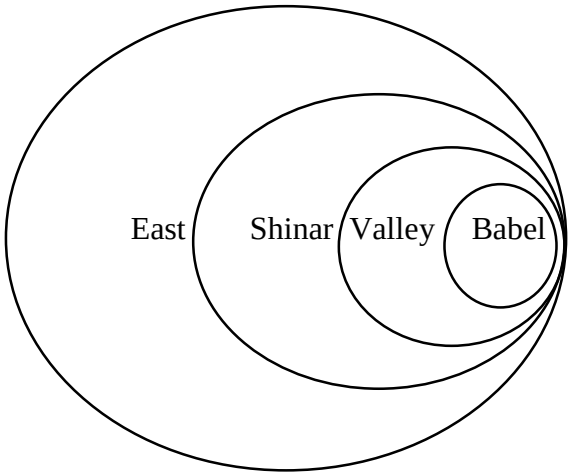
[243] See Hiebert, "The Tower of Babel and the Origin of the World's Cultures," 34.

[244] The valley in Gen 11:2 is better interpreted as a "plain", "referring to that flat alluvial land in southern Mesopotamia between the Tigris and Euphrates rivers." See Sarna, *The JPS Torah Commentary*, *Genesis* בראשית, 81.

[245] See ibid., 74.

Given the broader textual context, the valley in the land of Shinar as literary setting of the Babel narrative is also significant. Gen 11:1-9 follows Genesis 10 and triggers the scenery of Genesis 12 where the history of Israelites started.[246] The Babel in the valley of the land of Shinar establishes the basic spatial setting for the Abrahams' journey from Ur in Mesopotamian plain[247] to Canaan. At the beginning of Gen 11:1-9, it is from the east the humanity journey to the valley in the land of Shinar (Mesopotamia). After Gen 11:1-9, Abraham went on journeying from the Mesopotamia to the west (Gen 11:31).

Therefore, the cardinal word "east", which is used to describe the place where the humanity came from, is a particular narrative element in Gen 11:1-9. On the one hand, the narrator does not describe the specific place where humanity came from, because the narrator can therefore give the sense that the spatial scenery shifts gradually from a broad space (east) to a specific place (the city of Babel). On the other hand, "east" suggests a very important spatial relation between east and west. After Gen 11:1-9, Abraham went on journeying westward from Mesopotamian into Canaan.[248] Thus the spatial relation of east and west become the bridge between the global pre-history and the Israelites history.



[246] For the discussion of the relation between Gen 11:1-9 and its textual contexts, see Gertz, "Babel im Rücken und das Land vor Augen," 9-34; Witte, *Die biblische Urgeschichte*; Richard H. Moye, "In the Beginning: Myth and History in Genesis and Exodus," *JBL* 109 (1990), 587-91.

[247] For the discussion of Israel's origins in Mesopotamia, see P. Kyle McCarter, Jr., "The Patriarchal Age: Abraham, Isaac, and Jacob," (rev. Ronald S. Hendel) in *Ancient Israel: From Abraham to the Roman Destruction of the Temple* (ed. Hershel Shanks; Washington, D. C: Biblical Archaeology Society, 1999), 18.

[248] See Carr, *Reading the Fractures of Genesis*, 183.

III. Conceptual Space in Genesis 2-3, 6-9 and Gen 11:1-9

This section discusses the concepts of space reflected in Genesis 2-3, 6-9 and Gen 11:1-9. Conceptual space in Genesis 2-3 is primarily about what the narrator thinks about spaces and spatial relations in the Eden narrative. For example, how does the narrator perceive the structure of the world in the creation account of Gen 2:4b-7? As an etiological narrative text,[249] the spaces and spatial settings in Genesis 2-3 are very remote and abstract in order to explain contemporaneous phenomena. In the Eden narrative, the concept of space is developed with respect to the world, the garden in Eden, the rivers, and the tree of life and the tree of knowledge of good and evil in the middle of the garden. Conceptual space is primarily about the ideas of these spaces and spatial settings.

As regards Genesis 6-9, there are three important types of conceptual space reflected in the non-Priestly flood narrative: the structure of the cosmos, the scale of the earth, and earth as a spatial focus. "Earth" is the most important spatial setting in the flood narrative.

The conceptual space in Gen 11:1-9 is mainly reflected through several tensions from the perspective of God's space, humanity' space and natural space: the tension between God's space and humanity's space, the tension between locative place and universal space, and the tension between humanity's different spaces, i.e. the city, the tower and the whole earth.

1. Genesis 2-3 and Conceptual Space

[249] For the discussion about the genre as "etiological narrative", see Odil H. Steck, *Die Paradieserzählung: Eine Auslegung von Genesis 2,4b-3,24* (Bibs H. 60; Neukirchen-Vluyn: Neukirchener Verlag, 1970), 66-73.

The world described in Gen 2:4b-7 is an example of conceptual space reflected in the Eden narrative. Gen 2:4b-7 reflects how the narrator thinks about the structure of the world. The garden is the main spatial setting in the Eden narrative, its function is pertinent to the narrative theme. The garden is composed of the spatial elements like the rivers and trees. The descriptions of these spatial settings make the garden in Eden an "other" world. There is also a particular conceptual spatial relation in Genesis 2-3: the distance between God and humanity. In the garden in Eden, the relation between God and humanity is one of proximity. When the first humans are expelled by God from the garden at the end of the narrative, however, the relation between them becomes less close. In the present part, I shall first explore the concepts related to the world, the garden, and the garden's spatial setting, then discuss how the verbs "command", "call" and "say", as temporal activities, indicate a spatial concept such as the distance between God and humanity.

1.1. Horizontal and Vertical Views of the Cosmos

The creation account in Gen 2:4b-7 primarily reflects the horizontal spatial view. Gen 2:4b-7 is more concerned with the earth and ground where human beings live. In Gen 2:4b-7, the key spatial elements are the earth, the field, and the plants on the ground. This accords with the anthropological interpretation of the whole Eden narrative.[250] In spatial terms, all spatial elements in Genesis 2-3 are directly created for human's living.

However, the creation account Gen 2:4b-7 also demonstrates a stratified view of the cosmos. While there are no direct descriptions of vertical space like there are in Genesis 1, the "rain" in Gen 2:5 indicates a vertical space of Gen 2:4b-7. "Rain" is significant for the creation in Gen 2:4b-7, because only after rain would the shrub and plants grow up from the ground. Gen 2:5 suggests:

> Now no shrub of the field was yet in the earth, and no plant of the field had yet sprouted, for YHWH God had not sent rain upon the earth (Gen 2:5).

Raining is the very condition for the growing up of the shrub and plants of field. More importantly, the rain is "sent by God". Ps 68:9 states: "rain in abundance, O God, you

[250] For a discussion of Genesis 2-3 from the perspective of anthropology, see Blum, *Gottesunmittelbarkeit*, 1-19.

showered abroad; you restored your heritage when it languished." Jer 5:24 presents the similar idea that the rain is controlled and sent by God: "they do not say in their hearts, 'let us fear YHWH our God, who gives the rain in its season, the autumn rain and the spring rain, and keeps for us the weeks appointed for the harvest.'" There is also the description of rain coming from God in Joel 2:23: "for he has given the early rain for your vindication, he has poured down for you abundant rain, the early and the later rain, as before." All these examples reflect that the rain is sent by God.[251]

Where is God when he sends the rain? In many cases, the rain is described in biblical texts as being sent by God from heaven. For example, Gen 8:2 states: "also the fountains of the deep and the floodgates of the sky were closed, and the rain from the sky was restrained." Deut 11:17 also suggests: "or the anger of the God will be kindled against you, and he will shut up the heavens so that there will be no rain and the ground will not yield its fruit, and you will perish quickly from the good land which God is giving you." This implies that there would be no rain if God shut up the heavens.

Therefore, Gen 2:5 probably also implies that the rain is from the heaven where God is. Furthermore, for the ancient Israelites, the rain was probably not cyclical, which is indicated by Isiah 55:10: "for as the rain and the snow come down from heaven, and do not return there without watering the earth." This suggests that the rain came down from heaven in order to water the earth and will not return. Furthermore, Isiah 55:11 makes as analogy between the rain and the words: "so shall my word be that goes out from my mouth; it shall not return to me empty, but it shall accomplish that which I purpose, and succeed in the thing for which I sent it." Isaiah's word, like the rain, shall not return to where it comes from.

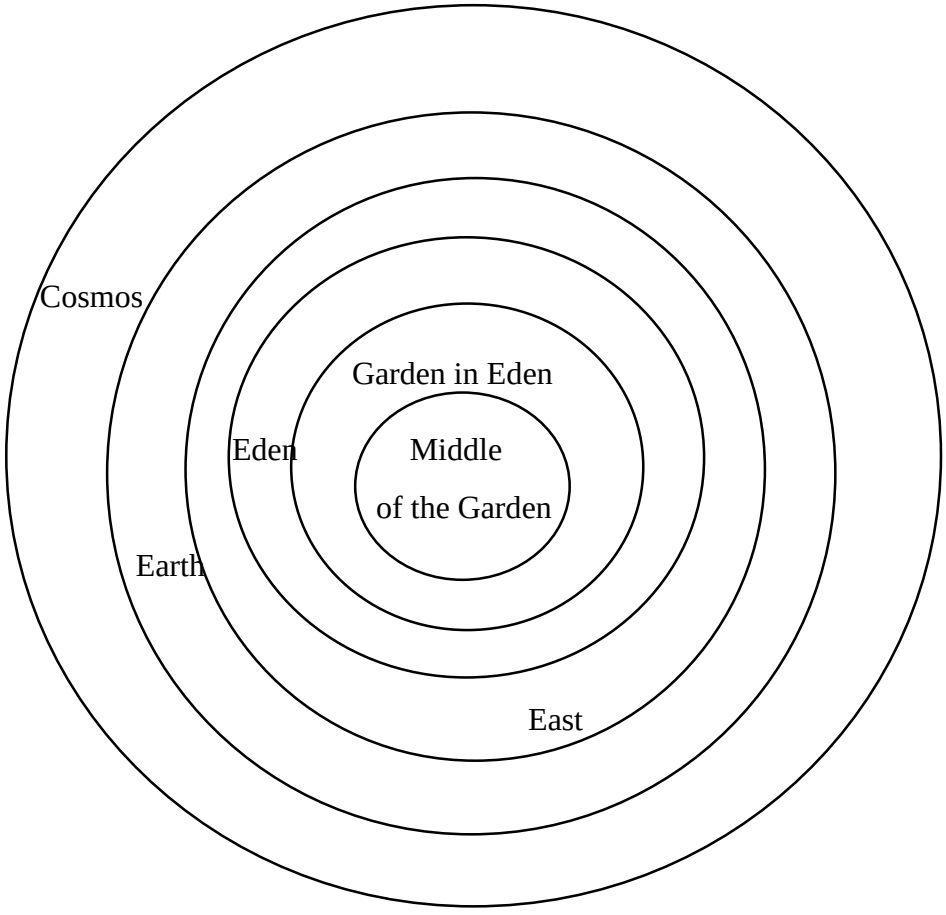
Accordingly, whereas there is no clear indication from where exactly God sends the rain, Gen 2:5 expresses a vertical view of the cosmos. The rain is mentioned with respect to the earthly world. It is only after the rain coming from God that there can be shrubs and plants of the field. Therefore the view of cosmos in the creation account of Gen 2:4b-7 is both horizontal and vertical.

[251] For the discussion about the God as the God of weather, see Friedhelm Hartenstein, "Wettergott-Schöpfergott-Einziger, Kosmologie und Monotheismus in den Psalmen," in *JHWH und die Götter der Völker: Symposium zum 80. Geburtstag von Klaus Koch* (ed. Friedhelm Hartenstein and Martin Rösel; Neukirchen-Vluyn: Neukirchener, 2009), 77-97.

1.2. The Spatial Relations about the Garden in Eden

1.2.1. The Relation between the Garden in Eden and the Earthly World

First, the garden in Eden is portrayed as the center of the world. At the beginning of Genesis 2-3 is the creation account, describing how God created the world and the first man (Gen 2:4b-7). From Gen 2:7 the focal point gradually shifts from the cosmos to the earth, to the East, to the Eden, to the garden in Eden, and then "the middle of the garden". These spatial settings are thus described conservatively in Genesis 2-3. These spatial settings show a conservative sequence, moving from broad space to a specific place, and the garden in Eden and, in particular, the middle of the garden ultimately become the central of the narrative.



Second, the ground in the garden is opposed to the (untilled) ground outside the garden. This opposition is potentially reflected in the movement of the first man.

> When no plant of the field was yet in the earth and no herb of the field had yet sprung up—for the God YWHW had not caused it to rain upon the earth, and there was no one to till the ground (וכל שיח השדה טרם יהיה בארץ וכל־עשב השדה טרם יצמח כי לא המטיר יהוה אלהים על־הארץ ואדם אין לעבד את־האדמה)
>
> (Gen 2:5).

The spatial point referring to the first man when he is created is the "untilled ground" (Gen 2:5) rather than the land in the garden. Furthermore, God formed the man first (Gen 2:7), before planting the garden in Eden (Gen 2:8). While Gen 2:15 says that the first man should "work" (till and keep) in the garden in Eden, Gen 2:8, 16 and 17 suggest that when the first man was in the garden in Eden, he was able to live only from the fruit of trees in the garden, and nowhere is it mentioned that the first man should work. Thus there is a spatial opposition between the land in garden and the untilled ground outside the garden from the perspective of the movement of the first man. This is also emphasized by the correspondence between Gen 3:17-19 and Gen 2:5.

> And to the man he said, "Because you have listened to the voice of your wife, and have eaten of the tree about which I commanded you, 'you shall not eat of it', cursed is the ground because of you; in toil you shall eat of it all the days of your life; thorns and thistles it shall bring forth for you; and you shall eat the plants of the field. By the sweat of your face you shall eat bread until you return to the ground (בזעת אפיך תאכל לחם עד שובך אל־האדמה), for out of it you were taken; you are dust, and to dust you shall return (Gen 3:17-19).

While Gen 2:5 just states that there were no plants and no humans to till the ground, Gen 3:17-19 elaborates on this, describing how humanity, after having been expelled from the garden in Eden, should till the ground. Thus, the garden in Eden is shown as a world which is different from the world outside it. Its function first of all is to be a world in which it is not necessary for the first man to work. The only work the first man have to do, according to Gen 2:15, is to till the ground in the garden.

1.2.2. The Relation between God, Humanity and the Garden in Eden

The function of the garden is also reflected in its relation to humanity and God. This idea can be elaborated from two perspectives. First, the garden is not planted for humans. Two verses mention that the first man and the garden are connected by God. The first is Gen 2:8 where the narrator recounts that God planted a garden in Eden, in the east; and he put the man whom he had formed *there*. Gen 2:8 does not mention why exactly God puts him in the garden. Gen 2:15, however, states explicitly that the reason why God took him and put him in the garden in Eden is to till and keep it. This is analogous to the way in which the Israelites should service the tabernacle (cf. Num 4:35, 39, 43; 1Sam 17:20; 2Kgs 22:14). Thus, Gen 2:8 and Gen 2:15 present different pictures about why the first man is place in the garden by God. Gen 2:8 suggests that the first man did not need to till the ground, and perhaps only eating fruits from the trees was enough to keep him alive (Gen 2:16). However, in Gen 2:15, the first man has his assignment—tilling and keeping (לעבדה ולשמרה)—in the garden.

For whom does the first man keep the garden? That the function of the garden is oriented to God is shown by the fact that God was able to walk in the garden. In the biblical narratives, God rarely walks anywhere, especially since the phrase "the cool wind" shows that God walks in a leisurely way. Probably because God is the owner of the garden in Eden, he not only forms the first man in order to keep it, but also can walk freely in it. Furthermore, the garden is probably not only planted for God, but also for the other divine beings in heaven, which is indicated by Gen 3:22: "then YHWH God said, 'see, the man has become like one of *us*, knowing good and evil; and now, he might reach out his hand and take also from the tree of life, and eat, and live forever'". The use of the first person plural "us" suggests that the garden might have been designed for both God and the divine beings in heaven for leisure.[252]

1.3. The Garden in Eden as an "Other" Space

[252] Stordalen argues that the word "Eden" probably denotes "leisure", see Stordalen, *Echoes of Eden*, 257-61.

Whereas the garden in Eden has many mythical elements[253]— for example, the garden is planted by God, and the serpent in the garden can talk — the most particular characteristic, in spatial terms, should be the "other".[254] The garden in Eden is described as a space of otherness that is either un-located or in a remote time. There is no clear information in Genesis 2-3 to locate the exact place of the garden. The garden as an "other space", different from the "contrast world",[255] is generally described as being a part of the human world, and has the same geographical elements as the human world. Utopia is an "other world"[256], but the other world is not necessarily utopian, since the other world can either be enjoyable or not.

The other nature of the garden in Eden is, in the first instance, reflected in its location. The Eden narrative simply describes the location of the garden as being in the east, in Eden. In the history of research on Genesis 2-3, there has been both a geographical orientation and a mythical orientation in the interpretation of the garden in Eden.[257] Whichever orientation we

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[253] Since the 19th century, biblical scholars have increasingly paid attentions to the connection between the Eden narrative and the other Near Eastern myths, like "*Enki and Ninhursag*", "*Gilgamesh*", and later the Ugarit myth "*Baal and Mot*", analyzing their similarities of themes, motifs, and structures For a thorough discussion about the relation between the garden in Eden and the gardens in the other Near Easterern myths, see Stordalen, *Echoes of Eden*, 139-61. For a specific comparison between the Eden narrative and Gilgamesh, see Mettinger, *The Eden Narrative*, 109-22.

[254] Here it is might be helpful to use Foucault's suggestions on the garden in his "*Of other spaces: Utopias and Heterotopias*". Foucault claims that the garden is a kind of heterotopia, and is of the third principle: "the heterotopia has the power of juxtaposing in a single real place different spaces and locations that are incompatible with each other." The garden, according to Foucault, "is the smallest fragment of the world and, at the same time, represents its totality, forming right from the remotest times a sort of felicitous and universal heterotopia spaces and locations that are incompatible with each other." However, the garden in Genesis 2-3, in opposition to Foucault's heterotopia, is only narrated in text and resists being located. Furthermore, the otherness of the garden is primarily referred to in terms of the relation between the garden in Eden and ordinary experienced places, rather than the contradictory relations between the spatial settings in the garden. For the details of Foucault's "Heterotopia", see Foucault, "Of other Spaces: Utopias and Heterotopias," 22-27.

[255] See Fritz Stolz, "Paradise und Gegenwelten," *ZRW* 1 (1993), 5-24.

[256] For the details about the garden in Eden as a utopia, see Mircea Eliade, "Paradise and Utopia: Mythical Geography and Eschatology," in *Utopias and Utopian Thought* (ed. Frank E. Manuel; Daedalus library 5; Boston: Noughton Miffin, 1966), 260-80.

[257] For the geographical research, the representatives are for example Hugo Gressmann, "Mythische Reste in der Paradieserzählung," *ARW* 10 (1907), 345-67; William F. Albright, "The Location of the Garden of Eden," *AJSL* 39 (1922), 15-31; John Skinner, *A Critical and Exegetical Commentary on Genesis* (ICC; Edinburgh: T&T Clark, 1930), 59-66; Ephraim A. Speiser, "The Rivers of Paradise," 23-34. For the scholars who argues that the garden should not be studied geographically, the representatives are for example, Umberto Cassuto, *A*

accept, in narratological terms, it can be argued that the narrator intends to describe an "other world" rhetorically by constructing a spatial oppositions between the ordinary earthly world and the garden in Eden.

In the Eden narrative, there are four primary spatial oppositions that are constructed: 1) the land in the garden in Eden—untilled ground outside of the garden; 2) the river inside of the garden—the streams outside of the garden; 3) the one river in the garden—the four rivers outside of the garden; 4) the world in the garden—the earthly world outside of the garden.

First, the spatial opposition between the land in the garden and the untilled ground outside of the garden is mainly reflected by the correspondence between Gen 2:5 and Gen 3:23:

> When no plant of the field was yet in the earth and no herb of the field had yet sprung up—for YHWH God had not caused it to rain upon the earth, and *there was no one to till the ground* (ואדם אין לעבד את־האדמה) (Gen 2:5).
>
> Therefore YHWH God sent him out from the garden of Eden, *to cultivate the ground* (לעבד את־האדמה) from which he was taken (Gen 3:23).

In Gen 2:5, there is no one to till the ground. Gen 2:5 portrays the basic situation of the world before God formed the first man and put him in the garden. The last words in Gen 2:5 are particular: "there was no one to till the ground". There are two viewpoints in this verse: that of God and that of humanity. God had not yet made it rain on earth nor did humanity exist to till the ground. Then immediately afterwards, in Gen 2:7, God created the first man. This seems to suggest that man was created to till the ground. However, in Gen 2:8 God puts the first man in the garden rather than making him till the ground. Furthermore, Gen 2:15 implies that the first man was formed by God in order to take care of and keep the garden. At this point, the ground outside of the garden has not yet been tilled.

In Gen 3:23, however, the first man is expelled from the garden and then has to cultivate the ground. The ground outside of the garden then started to be tilled. There is an apparent *inclusio* between Gen 2:5 and Gen 3:23. This *inclusio* only last until 3:23 where the first humans are expelled from the garden by God and, they start to till the ground. Therefore,

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Commentary on the Book of Genesis: Part One: From Adam to Noah: A Commentary on Genesis I-VI 8 (trans. Israel Abrahams; Jerusalem: Magnes Press, 1961), 118; Gunkel, *Genesis*, 5-10; Wenham, *Genesis 1-15*, 66f; Mckenzie, "The Literary Characteristics of Genesis 2-3," 146-81; Raddy, "The Four Rivers of Paradise," 23-31; Yairah Amit, "Biblical Utopianism: A Mapmaker's Guide to Eden," 11-17; Stordalen, *Echoes of Eden*, 270-86.

there is a spatial opposition between the garden in Eden and the untilled ground outside of the garden.

Second, there is the spatial opposition between the rivers in the garden and the streams outside of the garden. Gen 2:6 mentions the primordial waters in creation: "but a stream would rise from the earth, and water the whole face of the ground." At that time, there was no rain for watering, but there was a stream. This stream[258] is described as rising from the earth, implying the water is from under the earth. Furthermore, this stream is for watering the whole face of the ground. In Gen 2:10, there is a river mentioned: a river flows out of Eden in order to water the garden. The river here is described as flowing out of Eden (not out of the garden). Whether or not the river is formed by the stream in Gen 2:6, its only function is to water the garden, and not other places. The stream outside of the garden thus forms a spatial opposition with the river watering the garden.

Third, Gen 2:10 describes how, from Eden, the river watering the garden divides into four branches. It is noteworthy that there is only one river in Eden that waters the garden. This one river only becomes four rivers outside of Eden: "one river flows out of Eden to water the garden, and *from there* it divides and becomes four branches." There is only one river in the Eden and the garden, then it branched gradually into four parts. Gen 2:10 does not explicitly describe where and in which direction the Eden river becomes four rivers, however, the function of the four branches of the river is apparently watering the ground outside of Eden. Thus there is a spatial opposition between the one river inside of the garden and four rivers outside of the garden.

Fourth, as discussed in 2.1, the Eden narrative also shows a spatial opposition between the land "inside of the garden" and the earthly world "outside of the garden". For example, the humans do not need to till the ground in order to live in the garden. They can live by simply eating the fruits of the trees. Many things they do outside of the garden are different from those that they do in the garden.[259]

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[258] For the discussion of "stream rising from the earth", see Steck, *Die Paradieserzählung*, 28; David T. Tsumura, *The Earth and The Waters in Genesis 1 and 2: A Linguistic Investigation* (JSOTSup 83; Sheffield: JSOT Press, 1989), 94ff; Michaela Bauks, *Die Welt am Anfang: zum Verhältnis von Vorwelt und weltentstehung in Gen 1 und in der altorientalischen Literatur* (WMANT 74; Neukirchen-Vluyn: Neukirchener Verlag, 1997), 89.

[259] The difference between the situation inside of the garden and the situation outside of the garden can be basically summarized as a movement from one ambivalent situation to another ambivalent situation. See e.g.,

Therefore, the narrator rhetorically constructs the garden in Eden as an "other" space through four spatial oppositions: "the garden in Eden—the untilled ground outside of the garden", "the river in the garden—the streams outside of the garden", "one river inside of the garden—four rivers outside of the garden" and "the land in the garden—the earthly world outside of the garden".

1.4. Speech and Distance between God and Humanity

The change in distance between God and humanity is an important theme of the Eden narrative of Genesis 2-3. When the first humans were in the garden, they were very close to God. The relation between them is one of proximity. However, when the humans were expelled from the garden, the relation between them and God became less close. The fact that the first man and Eve could speak to God directly is one aspect that reflects the proximity between God and humans. The present section discusses the rhetorical means by which the speeches in Genesis 2-3 reflect the distance between God and humanity. My focus is on Gen 2:16-17 and, Gen 3:9-10, two passages involving speeches by God. I shall argue that the verbs "command" (צוה), "call" (קרא) and "say" (אמר), as temporal activities can indicate spatial concepts such as distance.

In Genesis 2-3, God's action is mainly reflected in his speeches (e.g. Gen 2:16; 3:9-21) to the first couple. The first speech of God is in Gen 2:16-17, where God "*commanded*" (צוה) the first man not to eat the fruit of the tree of knowledge of good and evil. God speaks immediately after he puts the man into the garden in Eden (Gen 2:15). The garden is then established as the spatial setting for God's speech:

> And YHWH God *commanded* the man (ויצו יהוה אלהים על־האדם), "You may freely eat of every tree of the garden; but of the tree of the knowledge of good and evil you shall not eat, for in the day that you eat of it you shall die." (Gen 2:16-17)

James Barr, *The Garden of Eden and the Hope of Immortality* (Minneapolis: Fortress Press, 1993), and Hermann Spieckermann, "Ambivalenzen: Ermöglichte und verwirklichte Schöpfung in Genesis 2f.," in *Verbindungslinien: Festschrift für Werner H. Schmidt zum 65. Geburtstag* (ed. Axel Graupner, Holger Delkurt, and Alexander B. Ernst; Neukirchen-Vluyn: Neukirchener, 2000), 363-76.

This is the first time God speaks to the first man after God having created him, and the way he speaks is to "command". In the garden in Eden, God commands the first man not to eat the fruit of the forbidden tree, rather than simply "saying" it. In Gen 3:11 and 17 God emphasizes again that he has "commanded" the man not to eat the fruit of the forbidden tree.

> He said, "Who told you that you were naked? Have you eaten from the tree of which I *commanded* you not to eat? (המן־העץ אשר צויתיך לבלתי אכל־ממנו אכלת) (Gen 3:11)

> And to the man he said, "Because you have listened to the voice of your wife, and have eaten of the tree about which I *commanded* you (אשר צויתיך), 'you shall not eat of it', cursed is the ground because of you; in toil you shall eat of it all the days of your life." (Gen 3:17)

God emphasizes twice that he commanded the first man not to eat the fruits of the tree of knowledge of good and evil. In what context is the verb "command" generally used when describing how God speaks to humanity? I will argue that the "command" in Gen 2:16 reflects the proximity between them. Furthermore, "command" can also imply a particular type of social relation. In the case of Gen 2:16-17, "command" implies that the first man was formed by God to keep the garden as a servant.

In the primeval history of Genesis 1-11, besides the first man, Noah has also been commanded by God. Compared with the commands of God to the first man, the commands of God to Noah are transmitted through the use of indirect speech. The voice is that of the narrator, rather than of the actors in the story. Gen 6:22, Gen 7:9 and Gen 7:16 describe from the omniscient perspective of the narrator that Noah did what God has commanded him. Gen 6:22 describes this in the following way:

> Noah did this; he did all that God *commanded* him
>
> (ויעש נח ככל אשר צוה אתו אלהים כן עשה) (Gen 6:22).

Gen 7:9 repeats:

> Two and two, male and female, went into the ark with Noah, as God had *commanded* Noah
>
> (שנים שנים באו אל־נח אל־התבה זכר ונקבה כאשר צוה אלהים את־נח) (Gen 7:9).

In the patriarchal narratives of Genesis 12-50, Abraham is the only one among the ancestors of the Israelites who has received a command from God. The commandment of God to Abraham is also recounted by the narrator rather than by the actors in narrative. The readers do not learn directly that God commanded Abraham. It is the narrator who tells the readers that God has commanded Abraham:

> Then Abraham circumcised his son Isaac when he was eight days old, as God had *commanded* him (כאשר צוה אתו אלהים) (Gen 21:4).

Thus, in the primeval history of Genesis 1-11 and the patriarchal narratives of Genesis 12-50,[260] it is only the first man, Noah, and Abraham who have been "commanded" by God without the intermediacy of messengers.[261]

[260] In Exodus, although there are some people to whom God has given commands, Moses is the only one whom God has commanded directly (e.g., Exod 23:15; 31:6, 11; 34:18). Exod 23:15 describes the commands of God using direct speech: "you shall observe the festival of unleavened bread; as *I commanded* you, you shall eat unleavened bread for seven days at the appointed time in the month of Abib, for in it you came out of Egypt." (Exod 23:15).

[261] In the biblical narratives, in many cases God commands the people indirectly through the use of intermediaries. God's commands to people, mostly the Israelites, are made known by the indirect speech of speaker. This technique is used very frequently in the book of Deuteronomy. For example, Deut 1:19 states: "then we set out from Horeb……just as YHWH our God had commanded us; and we came to Kadesh-barnea." This is the word from Moses when he expounded the law to the Israelites in the land of Moab (Deut 1:5). The text tells that while God can command the Israelites, he does not command the Israelites directly, rather it is Moses who tells them that God has commanded them. The second type is that the commands of God are executed by his intermediary. In this case, while God is the one who has commanded, he does not command the people directly. Someone else commands the people according to God's word. For example, 1Chr 15:15 states: "and the Levites carried the ark of God on their shoulders with the poles, as Moses had commanded according to the word of YHWH." The commands here is from God, but it is Moses who commands the Levites directly. After Moses, the one who is commanded by God directly is Joshua in the book of Deuteronomy. Deu 31:23 states: that God commissioned Joshua the son of Nun, and said, "Be strong and courageous, for you shall bring the sons of Israel into the land which I swore to them, and I will be with you." (Deu 31:23) Joshua 1:9 emphasizes again that God has commanded Joshua: "Have I not commanded you? Be strong and courageous. Do not tremble or be dismayed, for YHWH your God is with you wherever you go."

When the subject of the command is a human being, the social relations[262] reflected by the verb "command" are various.[263] The relation can be either that of a host or a servant (e.g. Gen 12:20; 44:1; 50:2), or the family relation (e.g. Gen 27:8). In the case of Gen 2:16, the "command" on the one hand shows the proximity between God and the first man, while on the other hand it may imply that the first man is formed by God in order to till and keep the garden as a servant.

In some other descriptions of the speech of God to the first man and woman, the verbs used are "say" (אמר) (see e.g., Gen 3:9), and the "call" (קרא) (see e.g., Gen 3:9). I shall take the dialogue between God and the first couple in Genesis 3:8-10 as an example[264] and argue that "say" and "call", like "command", also imply a conceptual proximity between God and humanity.

> They heard the sound of YHWH God walking in the garden at the time of the evening breeze, and the man and his wife hid themselves from the presence of YHWH God among the trees of the garden. But YHWH God *called* to the man, and *said* to him, "Where are you?" (ויקרא יהוה אלהים אל־האדם ויאמר לו איכה) He *said* (ויאמר), "I heard the sound of you in the garden, and I was afraid, because I was naked; and I hid myself." (Gen 3:8-10)

The literary setting of the dialogue in Gen 3:8-10 is still the garden. The presence of God is described indirectly. Gen 3:8 suggests that the first couple *heard* the sound of God walking in the garden in the cool of the day. The sound of God's walking implies that God has a body and weight. Thus God apparently showed up in person in the garden. "The sound of God's walking" (קול יהוה אלהים מתהלך) is emphasized again in Gen 3:10: "and the man *said*, 'I heard the sound of you in the garden.'" At the same time, the dialogue indicates that God occupies a certain space in the garden so that he can talk with the first couple.

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[262] In narratological terms, the description of space could reflect the relations between people in society. For the relevant research, see Emmott, *Constructing Social Space*, 295-321.

[263] In some other places in the Hebrew Bible, God can also command directly natural phenomena like lighting. Job 36:32 describes God as a warrior: "He covers *his* hands with the lightning, and commands it to strike the mark". Lightning rather than people is the object that God can command directly. A similar expression is also used in Ps 78:23: "yet he commanded the clouds above, and opened the doors of heaven." Both clouds above and lightning are natural phenomena that God can not only control but also command to serve him. Thus a God who can command nature is portrayed from the cosmological perspective.

[264] Although in Gen 2:18, God *says* he would create the first woman, God only speaks to himself.

Whereas the uses of the verbs "call" and "say" in biblical narratives are numerous and flexible, God does not call to anyone except the first man in the primeval history of Genesis 1-11 and does not "call" to anybody in the patriarchal narratives of Genesis 12-50.

Only in Exodus does God begin to call the people. In most cases, Moses is the one whom God calls, especially in Exod 19:3, 20; 24:16 which are in the Sinai pericope:

> Then Moses went up to God; YHWH *called* to him *from the mountain* (ומשה עלה אל־האלהים ויקרא אליו יהוה מן־ההר), saying, "Thus you shall say to the house of Jacob..." (Exod 19:3).
>
> When YHWH *descended upon Mount Sinai*, to the top of the mountain (וירד יהוה על־הר סיני אל־ראש ההר), YHWH *called* Moses to the top of the mountain (ויקרא יהוה למשה אל־ראש ההר), and Moses went up (Exod 19:20).
>
> The glory of YHWH settled on Mount Sinai, and the cloud covered it for six days; on the seventh day he *called* to Moses *out of the cloud* (ויקרא אל־משה ביום השביעי מתוך הענן) (Exod 24:16).

The place from which God called to Moses is either on the top of the mountain or in the cloud, which are a high position. Thus "call" implies that the distance between God and Moses is not short, but also not long. The distance between God and Moses is simply from the earth to the top of the mountain or the sky.

In Exod 19:20, the phrase "YHWH descended upon Mount Sinai" implies that God called to Moses from the top of the mountain. God resides in a higher position than Mount Sinai so that he needs first to "descend" to the top of Mount Sinai. Moreover, Exod 19:18-19 paves the way for the meeting between YHWH and Moses. Exod 19:18-19 describes vividly the appearance of God: "now Mount Sinai was all in smoke because the YHWH descended upon it in fire, and its smoke ascended like the smoke of a furnace, and the whole mountain quaked violently. When the sound of the trumpet grew louder and louder, Moses spoke and God answered him with thunder." According to this passage, before descending, God could only answer Moses with thunder—a very loud voice. After God descended to the top of the mountain, however, God could "*call*" to Moses. Another example showing the specific place from which God called to Moses is Exod 3:4:

> When YHWH saw that he turned aside to look, God called to him *from the middle of the bush* (ויקרא אליו אלהים מתוך הסנה), and said, "Moses, Moses!" And he said, "Here I am." (Exod 3:4)

In the biblical narrative, when God *calls* to someone, most of time he is not in heaven, rather he is in the earthly world. It is only *the angel of God* who calls to people from heaven. For example, the angel of God called to Hagar from heaven:

> And God heard the voice of the boy; and *the angel of God* called to Hagar from heaven (ויקרא מלאך אלהים אל־הגר מן־השמים), and said to her, "What troubles you, Hagar? Do not be afraid; for God has heard the voice of the boy where he is." (Gen 21:17)

In "the sacrifice of Isaac" of Genesis 22, the angel of God called Abraham twice from heaven when Abraham was binding Isaac:

> But *the angel of YHWH* called to him from heaven,
>
> (ויקרא אליו מלאך יהוה מן־השמים)
>
> and said, "Abraham, Abraham!" And he said, "Here I am." (Gen 22:11)
>
> *The angel of YHWH* called to Abraham a second time from heaven (ויקרא מלאך יהוה אל־אברהם שנית מן־השמים), and said, "By myself I have sworn, says the YHWH: because you have done this, and have not withheld your son, your only son." (Gen 22:15-16)

All these cases show that it is only the angel of God who calls to people from heaven. When God calls to someone, he is usually in the human world. Therefore, the verb "call" generally indicates a short distance between God and humanity. When God calls to someone, he is usually in this world and near to his listener.

In Gen 3:9, after calling to the first man, God goes on to say: "where are you?" The man says: "I hid myself." Then where is God? Call to and say is a progressive sequence, the verb "say" may suggest a nearer distance. Thus the verbs "command", "call" and "say" taken together indicate the distance between God and the first man.

1.5. The Spatial Continuity of Genesis 2-3 and Genesis 4

We must take into account that the story of Cain and Abel (Gen 4:1-26) is probably the continuation of Genesis 2-3. Genesis 2-3 and 4 share a similar narrative theme. Genesis 2-3 and 4 can be seen as a whole story which is shown in terms of God's will and humanity's fall.[265] In Genesis 4, the narrative scene is transferred from the first humans in general in the garden in Eden to the specific relations between the brothers in the family. The specific social phenomenon of sacrificing triggers the scene of God's actions towards Cain and Abel.

The continuity of Genesis 2-3 and 4 is further supported by structural and terminological parallels between them. Their continuity can also be described in terms of spatial descriptions. For example, the use of "where" (אי) in Gen 3:9 and Gen 4:9.

> But YHWH God called to the man, and said to him, "Where are you (איכה)?" (Gen 3:9)
>
> Then YHWH said to Cain, "Where is your brother Abel (אי הבל אחיך)?" He said, "I do not know; am I my brother's keeper?" (Gen 4:9)

In Gen 3:9, after the first humans eat the fruit of forbidden tree, God asks the first man "where" he is. In Gen 4:9, the word "where" is also used: God asks "where" Abel is after Cain kills him. The use of "where" (אי) implies that God emphasizes that he could not find Abel. The subject of "where" in Gen 3:9 and Gen 4:9, however, shows the different spatial relations. The subject of the first use of "where" is the first man. When God asks "where" he is, God does not see him. The subject of "where" in Gen 4:9 is Cain. The person God does not see is Abel, rather than both brothers. Gen 4:14 suggests further that the dialogue between God and Cain is face to face because Cain says to God "I shall be hidden from your face". Therefore, while Genesis 3 merely suggests that God has talked to the first humans from close proximity, in Genesis 4, God talks to Cain face to face.

This important parallel is also found at the end of the stories, when God expels the first man in Genesis 3:22-24 and when he expels Cain in Genesis 4:12-16. Specifically, in Gen

[265] For the discussion of Genesis 2-4 as a whole, see Kratz, *Die Komposition der erzählenden Bücher des Alten Testaments*, 253-62.

3:24 the first man is expelled from the garden in Eden, and the aim of the expulsion is to "till the ground from which he was taken" (Gen 3:23). In Gen 4:14, the expulsion of Cain by God is to a place that is much farther away, which is however more conceptual. Cain is expelled "from the surface of ground". The expulsion in Genesis 3 is from the garden in Eden to the ground, then the expulsion in Genesis 4 is from the ground to a state of wandering. After Cain is expelled, he wanders the surface of the earth. That this is the result of being expelled from the ground is indicated by both God's and Cain's direct speeches in Gen 4:12, 14. Therefore, compared to Genesis 3, the further expulsion of Cain in Genesis 4 is described more abstractly and conceptually.

At the same time, the expulsion of Cain in Genesis 4 is also connected with Genesis 3 in terms of physical space. It is noteworthy that while Gen 3:24 describes how God expels the first man, it does not say in which direction the first man is expelled. The direction of the expulsion in Genesis 3 is only implied by God's actions in Gen 3:24. God places the cherubim and a sword flaming at the east of the garden in order to guard the way to the tree of life. Gen 4:16, however, describes directly how Cain settles in the east of Eden. Thus, not only is the subject of expulsion transferred from the first man in a general sense to a specific person, namely Cain, the spatial context of the expulsion is also transferred from a general space to a specific place in the east.

2. Genesis 6-9 and Conceptual Space

There are three important types of conceptual space reflected in the non-Priestly flood narrative. The first type of conceptual space is the structure of the cosmos. Genesis 6-9 narrates the story of the flood destroying the whole earth, and a certain view of the cosmos is implied. The second type of the conceptual space is the scale of the earth. "Earth" is the most important spatial setting in the flood narrative. How the narrator thinks about the scale of the earth is an important aspect of conceptual space. The third type of the conceptual space also concerns the earth. In the non-Priestly flood narrative, the earth is almost the only spatial focus. In all of God's speeches, the descriptions of the flood and Noah sending the birds from the ark, the earth, on which humanity, animals and plants live, is the focus of the narrative. The present work therefore first discusses how the structure of the world is understood and how this understanding is reflected in the narrative, it then analyzes how the scale of the earth

shown, and finally draws attention to how the earth is constructed rhetorically as a focal spatial setting in the non-Priestly flood narrative.

2.1. The Structure of the Cosmos

According to the narrative, the understanding of the cosmos reflected in the non-Priestly flood narrative involves a division into God's space, the earth, and the sky. First of all, God's space in the non-Priestly flood narrative is generally presented as a high space. God's actions are usually relative to the whole earth. For example, Gen 6:7 describes how all of the creatures on the earth, that is to say human beings together with animals, "the creeping things and birds of the sky", will be destroyed by God. God's position here is relative to the whole earth. The phrase "birds of the sky" shows that God's space is not only higher than the earth, but also higher than the sky. Therefore God's space indicated here is beyond the earthly world.

The second narrative element reflecting a particular view of the cosmos is the rain sent by God. It is with the rain that God destroyed the world. As already discussed, rain in the biblical narratives is generally controlled and sent by God. For example, Gen 19:24 describes explicitly that God sends the rain down from his place in the heaven: YWHW rained brimstone and fire down from heaven on Sodom and Gomorrah.

Rain forms a space relative to the earth in the non-Priestly flood narrative, this is reflected in particular in Gen 7:12, 17. This passage describes how the rain fell on the earth for forty days and forty nights and the flood continued for forty days on the earth. There is no water from underground,[266] rather the earth is emphasized twice.

Between the heaven and the earth there is the sky which is the location of the birds (e.g., Gen 6:7). On the whole, God's high space, the rain coming from God's space, the whole earth, and the sky constitute a three-level cosmos in the non-Priestly flood narrative.

However, the non-Priestly narrator does not mention the sea or the sea life. While the text sometimes states that the creatures God destroyed include "every living thing" (e.g., Gen

[266] Compare Gen 2:6, "but a stream would rise from the earth, and water the whole face of the ground", Priestly text of Gen 7:11, "in the six-hundredth year of Noah's life, in the second month, on the seventeenth day of the month, on that day all the fountains of the great deep burst forth, and the windows of the heavens were opened", and Priestly text of Gen 8:2a, "the fountains of the deep and the windows of the heavens were closed".

7:23), the sea life is not explicitly mentioned. Even in Gen 7:23 which describes in the most detail the kinds of creatures that God destroyed, there is no mention of the sea or the fish in the sea either.

> He destroyed every living thing that was on the face of the ground, human beings and animals and creeping things and birds of the air; they were blotted out from the earth (ימח את־כל־היקום אשר על־פני האדמה מאדם עד־בהמה עד־רמש ועד־עוף השמים וימחו מן־הארץ). Only Noah was left, and those that were with him in the ark (Gen 7:23).

In the Priestly flood narrative, the narrator juxtaposes the fish of the sea with "every beast of the earth", "every bird of the sky" and "everything that creeps on the ground" (Gen 9:2).[267] It is the possible that the non-Priestly narrator intentionally failed to mention the sea and the fish in the sea. One possible reason is probably because that it is hard to tell how the fish of the sea could be destroyed by the water formed by the rain and flood. When the water receded, some of water even receded to the sea, then the non-Priestly narrator does not juxtapose the fish in the sea with the other creatures in Gen 7:23.

2.2. The Scale of the "Earth"

The non-Priestly flood narrative pays close attention to the earth. There are two different words used to refer to the "earth" where humanity and the other creatures live: the one mostly used is the "earth", the other one, which appears several times, is "ground". The phraseology "all the earth" (כל־הארץ) and the words "earth" (ארץ) and "ground" (אדמה) appear 13 times in the text (Gen 6:5, 6, 7; 7:3, 4, 23; 8:8, 9, 11, 13b, 21, 22). Almost every verse in the non-Priestly flood narrative has the word "earth".

What is the scale of "all the earth" in the non-Priestly flood narrative? What is the structure of the earth? The meaning and the scale of the earth are mainly reflected in God's speeches in Gen 6:7 and Gen 7:4.

[267] For a comparison between the role of the sea in the Priestly flood narrative and Exodus 14, see Bosshard, *Vor uns die Sintflut*, 130-33.

> So YHWH said, "I will destroy from the *earth* the human beings I have created—people together with animals and creeping things and birds of the sky (ויאמר יהוה אמחה את־האדם אשר־בראתי מעל פני האדמה מאדם עד־בהמה עד־רמש ועד־עוף השמים), for I regret that I have made them." (Gen 6:7)

> "For in seven days I will send rain on the *earth* for forty days and forty nights; and every living thing that I have made I will destroy from the face of the ground." (כי לימים עוד שבעה אנכי ממטיר על־הארץ ארבעים יום וארבעים לילה ומחיתי את־כל־היקום אשר עשיתי מעל פני האדמה) (Gen 7:4)

The phraseology "all the earth" in the non-Priestly flood narrative specifically indicates the earth where humans, animals, and creeping things live. It is interesting that the birds in the sky (Gen 6:7) are also included in "the earth". This is demonstrated particularly in the description of the flood of Gen 7:23.

> He destroyed every living thing that was on the face of the *ground*, human beings and animals and creeping things *and birds of the sky* (ועד־עוף השמים); they were blotted out from the *earth* (וימחו מן־הארץ). Only Noah was left, and those that were with him in the ark (Gen 7:23).

The word "earth" in Gen 7:23 indicates the space in which human beings, animals, creeping things and birds of the sky live. Thus, the word "earth", for the non-Priestly narrator, is used for both the land and the sky. The "earth" here does not include the sea. A specific reason can be seen from the description of the water receding in Gen 8:3a and of the drying ground in Gen 8:13b.

> And the waters gradually receded from the *earth* (וישבו המים מעל הארץ)
>
> (Gen 8:3a).

> And Noah removed the covering of the ark, and looked, and saw that the face of the ground was drying (וירא והנה חרבו פני האדמה) (8:13b).

"Earth" in Gen 8:3 cannot include the sea because according to the logic of the narrative, when they recede, it is possible that the water do not return to God's place in heaven. Instead it is more probable that they receded from the dry land into the sea and were dried up by the sunshine. Furthermore, in Gen 8:13b, what the Noah sees is only the "dry ground." Therefore, "all the earth" in the non-Priestly flood narrative seems to include only the dry land and the sky.

2.3. Earth as a Spatial Focus

In Gen 6:5-8, when God decides to destroy the human world, God mentions the earth in almost every sentence (Gen 6:5, 6, 7). According to God's speech, the relative position of all of the creatures that God destroyed is on the earth. For example, God said "I will destroy *from the earth* the human beings I have created—people together with animals and creeping things and birds of the sky, for I am sorry that I have made them." (Gen 6:7).

The "earth" is again emphasized in God's speech to Noah in Gen 7:1-5. God says that he will keep "seven pairs of all clean animals, the male and its mate; and a pair of the animals that are not clean, the male and its mate" alive on the face of *all the earth* (כל־הארץ), and he will destroy all of the other living things from the face of *the ground* (האדמה). Therefore, the earth becomes the spatial focus of the narrative before the flood.

> "Take with you seven pairs of all clean animals, the male and its mate; and a pair of the animals that are not clean, the male and its mate; and seven pairs of the birds of the air also, male and female, to keep their kind alive on the face of *all the earth*. (לחיות זרע על־פני כל־הארץ)" (Gen 7:2-3)
>
> "For in seven days I will send rain on the *earth* for forty days and forty nights; and every living thing that I have made I will blot out from the face of the *ground*. (ומחיתי את־כל־היקום אשר עשיתי מעל פני האדמה)" (Gen 7:4)

It is noteworthy that in Gen 7:3 and Gen 7:4 there are two different words "earth" and "ground" that refer to the "earth" where the creatures live. In the non-Priestly flood narrative, the "ground" is probably used to show that the plants growing up from the "ground" (אדמה) also belong among living things.[268] In Gen 7:2-3, 4, however, it seems that the reason is "earth" is used to indicate the relative position of the living creatures that God will keep alive, and "ground" is used to indicate the relative position of the creatures God will destroy.

[268] See Baumgart, *Die Umkehr des Schöpfergottes*, 154-62.

In the specific descriptions of the flood in Gen 7:12, 17, 22, 23, the word "earth" appears over and over. When describing God sending the rain (Gen 7:12), the narrator does not simply say that the rain fell. Rather, the "earth" is stated to be the place where the rain fell. Immediately after the rain was sent by God, the narrator recounts that the flood continued for forty days on the earth. "The earth" therefore functions as an important locative adverb for describing both the rain and the flood.

> *The rain* fell *on the earth* (ויהי הגשם על־הארץ) for forty days and forty nights (Gen 7:12).
>
> *The flood* continued for forty days *on the earth* (ויהי המבול ארבעים יום על־הארץ) (Gen 7:17a).

Furthermore, it is interesting that the measurement of the water in the non-Priestly flood narrative is not the high space like the mountains, rather it is just the earth itself.

> And the waters increased, and bore up the ark, and it *rose high above the earth* (וירבו המים וישאו את־התבה ותרם מעל הארץ) (Gen 7:17b).

Thus, the description of the flood here is not about its height, rather is its breadth. The rain is so heavy that the water lifted up the ark, and the scale of the flood is so large that it covers the whole earth.

In Gen 7:22-23, which describes how the creatures are destroyed by the flood, the "earth" is still the narrative focus. In particular, the "dry land" (חדבה), rather than the "earth" or the "ground", is described as the relative space of the creatures that are unable to breathe, emphasizing how the creatures on the dry ground could not breathe when there is water. Afterwards, the narrator tells how God destroys the living things on the face of the ground. The word referring to the earth in Gen 7:23 is again "ground", and the narrator tells how God destroys the human beings, animals, creeping things and birds of the sky on the earth. The ground and the earth here are both presented as the relative spaces of the creatures that God

destroyed. The narrator might have also used "ground" in Gen 7:23, however, the term "earth" is used because of the mention of "birds of the sky". As discussed, in the non-flood narrative, the term "earth" includes both the earth and the sky, but "ground", only indicates the horizontal earth. Therefore, both "ground" and "earth" are used to refer to the creatures that God destroyed.

> Everything on dry land in whose nostrils was the breath of life died. He destroyed every living thing that was on the face of the ground (וימח את־כל־היקום אשר על־פני האדמה), human beings and animals and creeping things and birds of the sky; they were destroyed from the earth (וימחו מן־הארץ). Only Noah was left, and those that were with him in the ark (Gen 7:22-23).

After the flood, when the water recede, the earth is described as the relative space to the heaven.

> *The rain from the heavens* was restrained (ויכלא הגשם מן־השמים), and *the waters* gradually receded *from the earth* (וישבו המים מעל הארץ הלוך)
>
> (Gen 8:2b-3a).

This is a symmetrical structure. When the rain from the heaven is restrained, the water correspondingly recede from the earth. Therefore, the narrator presents a spatial symmetry between the earth and the heaven. The rain is the very reason why there is water on the surface of the earth. When the rain is restrained from the heaven, the water recede from the earth. Gen 8:6-12, 13b describes how Noah sends out the birds to see whether the earth is dry or not. At this point, while there is no description of the earth, the narrative focus is still on the earth. The purpose of Noah sending out the birds is to learn about the situation of the earth outside of the ark.

After the flood, when Noah comes to the earth from the ark, he builds an altar to God, and takes some of every clean animal and of every clean bird, and makes burnt-offerings on the altar. The earth is still the narrative focus in God's monologue. Specifically, God says that he will not destroy the earth and living creatures again "as long as the earth endures, seedtime and harvest, cold and heat, summer and winter, day and night, shall not cease" (Gen 8:22).

3. Gen 11:1-9 and Conceptual Space

This section mainly discusses three tensions in the representation of space in Gen 11:1-9. First, the Babel narrative shows a tension between God's space and humanity's space. Second, from the perspective of the natural space, there is a tension between locative place and universal space. Third, there is also a tension between humanity's different spaces, i.e. the city, the tower and the whole earth. This section aims to draw attention to the rhetorical meaning by which these spatial tensions are reflected, and how they contribute to form the theme of the Babel narrative.

3.1. The Tension between God's Space and Humanity's Space

It has long been argued that the Babel narrative has a harmonious structure.[269] Space, as an important narrative element in Gen 11:1-9, shows a particular tensional structure. This structure is clearly reflected in the description of humanity's space. For example, humanity as a whole at first occupied the same place (Gen 11:1, 2, 4). At the end of the narrative, God dispersed them over the whole surface of the earth (Gen 11:8, 9). Thus there is a tension between a single place and the whole earth in the descriptions of humanity's space.[270]

The spatial tension, however, is also reflected in the relation between God's space and humanity's space. This spatial tension has a close relation with the form and structure of the text.

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[269] See Cassuto, *A Commentary on the Book of Genesis: Part Two*, 231-32; Isaac M. Kikawada, "The Shape of Genesis 1-11," in *Rhetorical Criticism: Essays in Honor of James Muilenburg* (ed. Jared J. Jackson and Martin Kessler; PTMS 1; Pittsburgh: Pickwick, 1974), 18-32; Fokkelman, *Narrative Art in Genesis*, 11-45; van Wolde, *Words Become Worlds*, 84-91, 94-104.

[270] Josephus suggests that the intention of the builders was to gather all the human beings into a centralized location, thereby resisting God's purpose that they should multiply, fill the earth, and subdue it. See Josephus, *Jewish Antiquities, Books I-IV* (trans. Henry St. J. Thackeray; Josephus in Nine Volumes IV; LCL; London: William Heinemann LTD; Cambridge, MA: Harvard University Press, 1961), 55-59.

1. All the earth had one language and the same words.

2. When they journeyed from the east, they found a valley in the land of Shinar, and they settled there.

3They said to one another, “Come, let us make bricks and let us fire them.” The bricks were stones for them, and asphalt was mortar for them.

4. And they said, “Come, let us build for ourselves a city and a tower with its top in the sky, and let us make a name for ourselves, so that we will not be dispersed over the surface of all the earth.”

5. Then YHWH came down to see the city and the tower which the descendants of men built.

6. And YHWH said, “There is now one people and they all have one language. This is what they have begun to do, and now all that they plan to do will be possible for them.

7. Come, let us go down and let us mix there their language, so that they will not understand one another’s language.”

8. Then YHWH dispersed them from there over the surface of all the earth, and they stopped building the city.

9. Therefore, it was called Babel, because there YHWH mixed the language of all the earth, and from there YHWH dispersed them over the surface of all the earth.

Humanity’s Space	God’s Space
Gen 11:1	Gen 11:9
Gen 11:2	Gen 11:8
Gen 11:3	Gen 11:7
Gen 11:4	Gen 11:7
Gen 11:5	Gen 11:6

Gen 11:5	Gen 11:5

The tension between humanity's space and God's space is reflected harmoniously in the textual structure. The key elements of humanity's space and God's space correspond to each other.

For Gen 11:1 and 9, the key spatial elements are the people of the whole earth and the people spread over the surface of the whole earth. Therefore there is a tension between God's universal space (Gen 11:9) and humanity's universal space (Gen 11:1). This spatial tension is specifically constructed on the basis of language. In Gen 11:1, the people of the whole earth had one language and the same words.[271] In Gen 11:9, God mixed the language of the whole earth.[272]

For Gen 11:2 and 8, the key spatial element is the journey of the humanity. Gen 11:2 describes how humanity journeyed from the east, found a valley in the land of Shinar, and then settled there. God's space in Gen 11:8 is also the valley in the land of Shinar. However, it is God who dispersed humanity from the land of Shinar over the whole surface of the earth. Therefore, Gen 11:2 and 8 show the tension of God's and humanity's space in the land of Shinar.

Gen 11:3 and 7 also show a spatial tension in terms of the language. A difference from Gen 11:1 and 9 is that the language in Gen 11:3 and 7 is reflected in the direct speeches of God and of human beings. In Gen 11:3, the humans say to one another, "come, let us make bricks and let us fire them." In Gen 11:7, God says to the divine beings: "come, let us go down and let us mix there their language, so that they will not understand one another's language."[273] Gen 11:3 and 7 construct a spatial tension between humanity's horizontal space and God's

[271] Gen 11:1 uses two similar phrases "one language" and "the same words" to emphasize that humanity at that time had the same language and there was no multiplicity of language. "The two expressions are combined for the sake of emphasis." See Gunkel, *Genesis*, 94.

[272] For the discussion of the function of "one language" and "the same word" forming the theme of the Babel narrative about the cultural diversity, see Hiebert, "The Tower of Babel and the Origin of the World's Cultures," 33-34.

[273] God's words "let us" are probably intended to mock the words of humanity in Gen 11:3, see Fokkelman, *Narrative Art in Genesis*, 14; Cassuto, *A Commentary on the Book of Genesis: Part Two*, 18-32.

vertical space. Humanity needs the materials for building the city and the tower. The verb "come" and the phrase "let us" vividly show that the humans come from every corner in the valley to the place where they will build the city and the tower. God's space, conversely, is conceived as being vertical. Although God also said "come" and "let us" when he summoned divine beings from every corner of divine council's space, the phrase "go down" emphasizes the vertical space of God. God needs to "going down" in order enter into contact with humanity on the earth. Thus there is a tension between humanity's horizontal space and God's vertical space.

It is interesting that the description of humanity's space in Gen 11:4 also shows a tension with God's space in Gen 11:7. Gen 11:4 should be seen as a specific explanation of Gen 11:3. Gen 11:3 merely mentions that humanity makes the building materials. Gen 11:4, however, states specifically that humanity will build a city and a tower. The word "come" and phrase "let us" again indicate that humanity occupies a horizontal space. Thus Gen 11:4 and 7 also show a tension between humanity's horizontal space and God's vertical space. It is striking that Gen 11:7 uses the phrase "let us" twice. The first use is "let us go down" and the second is "let us mix there their language". Probably the first "let us" corresponds to the "let us" used by humanity in Gen 11:3, and the second "let us" corresponds to the "let us" used by humanity in Gen 11:4.

Both Gen 11:5 and 6 describe God's actions. Humanity's actions are simply reflected in God's direct speech. The space in which their actions occur shows a tension between God's space and humanity's space. God comes down from a high position to see the city and the tower. Then, in Gen 11:6, through God's direct speech, the narrator describes what the humans are doing in the valley in the land of Shinar. God emphasizes again that there is one people[274] and they have one language. Therefore, there is also a tension between humanity's horizontal space and God's vertical space in Gen 11:5-6.

As the midpoint of the Babel narrative, Gen 11:5 itself shows the tension between God's space and humanity's space. As discussed, although God comes down in Gen 11:5, the place where he stops is the place in which the divine council meets. However, the second part of Gen 11:5 also refers to humanity's space: the city and the tower which the descendants of

[274] The word "people" (עם) in the Hebrew Bible generally suggests a group having kinship. For the use of the word "people" in biblical narrative, see Frank M. Cross, *From Epic to Canon: History and Literature in Ancient Israel* (Baltimore: Johns Hopkins University Press, 1998), 11-13; Ephraim A. Speiser, " 'People' and 'Nation' of Israel," *JBL* 79 (1960), 157-63.

men built. Humanity's actions and their space is seen by God from a high position, and this is shown from God's perspective. Thus in a single verse, in Gen 11:5, there is also a tension between God's vertical space and humanity's horizontal space.

The spatial tension between God's space and humanity's space is therefore constructed by means of the textual structure. In this spatial frame, God and humanity each have their own space. While God can come down to see the city and tower, and control the whole earth, the earthly space is primarily reflected in the actions of humanity. Moreover, the text does not even explicitly state that God came down to the earth. There is no specific description of God's actions on earth. All of God's actions seem to occur in a high position. At the same time, all humanity's actions in the Babel narrative are limited to the earth.

3.2. The Tension between Locative Place and Universal Space

In the Babel narrative, both God's actions and the humanity's actions are associated with natural spaces like the sky, the valley in the land of Shinar, and the whole earth. While there are not many natural spatial settings, they play an important role. From the perspective of natural space, the most important spatial relation in the Babel narrative is the tension between locative place and universal space. The whole story shows such a spatial tension: humanity wants to stay in one place, the valley in the land of Shinar, and God wants to make humanity spread out throughout the whole earth. How is such a spatial tension reflected rhetorically?

The tension between locative place and universal space is particularly reflected in the spatial settings and the use of motion verbs. The tension between spatial settings can be specifically described in terms of the following contrasts:

1) "one language in one place" (כל־הארץ שפה אחת ודברים אחדים) and "the mixed language on the whole earth" (בלל יהוה שפת כל־הארץ ומשם הפיצם יהוה על־פני כל־הארץ); 2) "from the east" (מקדם) and "found a valley" (ימצאו בקעה); 3) the "valley" (בקעה) and "the land of Shinar" (ארץ שנער); 4) "God's heaven" (implied by "come down" ירד) and "all the earth" (כל־הארץ); 5) "humanity's city, tower" (עיר ומגדל) and "all the earth" (כל־הארץ).

The spatial tension between "one language in one place" and "mixed language on the whole earth" is reflected in Gen 11:1-2 and Gen 11:8-9. Gen 11:1 talks of the whole earth on which humanity lives, while Gen 11:2 narrows the spatial setting, describing how the human

race, journeyed from the east and, found the valley in the land of Shinar. Thus Gen 11:1 and 2 emphasize that humanity had the same language and stayed in the same place. This situation is disrupted by God in Gen 11:8-9. God dispersed humanity from the valley in the land of Shinar over the whole surface of the earth and mixed[275] the language of humanity. This tension is emphasized in Gen 11:8-9 by the triple use of locative adverb "there" (שם). It is specifically from "there" that God dispersed the early humans over the whole surface of the earth (Gen 11:8, 9), from "there" God mixed their language (Gen 11:9). Thus, the tension between the specific place "the valley in Shinar" and the whole earth is shown in Gen 11:1-2 and Gen 11:8-9.[276]

The tension between "from the east" (מקדם) and "found a valley" in Gen 11:2 is reflected in the use of the motion verbs "journeyed" (נסע), "found" (מצא) and "settled" (ישב). When the early humans "journeyed" from "the east", they "found" a valley in the land of Shinar, and they "settled" there. The use of three motion verbs "journeyed", "found" and "settled" suggest a spatial continuity. Humanity journeyed from the east, found the valley in the land of Shinar, and then settled there. The valley in the land in Shinar therefore corresponds to the space in the east. At the same time, there is a tension between "journeyed" and "settled". While the narrator does not state for how long and in what way they journeyed, the verb "found" implies that they journeyed a long time from the east before they found a place to settle.

The place where humanity settled is specifically described in Gen 11:2 as "the valley in the land of Shinar". The phrase "the valley in the land of Shinar" describes two spatial settings: the valley and the land of Shinar. The valley is in the land of Shinar, hence the land of Shinar is broader than the valley. Together, they construct a spatial tension. This is also important to the theme of the Babel narrative because it implies that the early humans wandered for a long time in the land of Shinar rather than in other areas.

The natural spaces in which God's actions occur are mainly the high place, which is probably the heaven, and the whole earth. The use of the verb "come down" shows that God acts from a high position. However, there is no clear description of God's space on earth. God's space on the earth is only indicated through the description of the consequences of his intervention (Gen 11:8-9): God "from there" mixed the language of humanity and "from

[275] For the history of interpretation of the verb "mix", see Hiebert, "The Tower of Babel and the Origin of the World's Cultures," 48-49.

[276] Ibid, 49.

there" dispersed them over the whole surface of the earth. "There", which indicates the Babel in the land of Shinar, thus corresponds to "the whole earth" in Gen 11:8-9.

This tension between locative place and universal space is particularly reflected in Gen 11:4 which states that the humans wanted to build themselves a city and a tower with its top in the sky, and make a name for themselves, so that they would not be dispersed over the whole surface of the earth. The phrase "so that" (פֶּן) clearly shows that they wanted to stay in one place and did not want to be dispersed over the whole earth.[277] They avoided this by building the city and the tower. Thus, there is also the tension between the city and the tower, as locative places, and the whole earth.

3.3. The Tension between City, Tower and the Whole Earth

There are two remarkable human spaces in the Babel narrative: the city and the tower.[278] The tower is described with the adverb "with its top in the sky". The tension between these two human spaces and natural space is mainly reflected in humanity's aim in them and in their function.

What was humanity's aim in building the city and the tower in the valley in the land of Shinar? The humans built the city and the tower in order to avoid being dispersed over the whole surface of the earth. First, the narrative focus becomes narrower and narrower in Gen 11:1-4. In Gen 11:1, the narrator recounts that all the people of the earth spoke the same language, then in Gen 11:2 these people started journeying from the east, then settled in a valley in the land of Shinar. Until this point the narrator has not said what these people will do. In Gen 11:3, the people start talking, they exhort each other to come to make bricks. The narrator still keeps silent about their ultimate project. Then Gen 11:4 explains clearly that they are going build for themselves a city and a tower reaching up into the sky, and also make a name for themselves. Their aim is expressed by the phrase "so that": they will not be dispersed over the surface of all the earth.

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[277] For a discussion about the aim of humanity in Gen 11:4, see ibid, 35-36.

[278] Compared to the city, the tower is used as the key point to discuss the theme of the Babel narrative in most traditional exegeses, see James L. Kugel, "The Tower of Babel," in *Traditions of the Bible: A Guide to the Bible as It Was at the Start of the Common Era* (Cambridge, MA: Harvard University Press, 1998), 228.

There is an exegetical difficult about the relation between "building for ourselves a city and tower" and "making a name for ourselves". It seems that "making a name for themselves" is one motive of "building the city and tower". According to the narrative form, however, "make a name" should also be a project of the humanity because of the phrase "let us".

> Come, *let us* build for ourselves a city and a tower with its top in the sky (ויאמרו הבה נבנה־לנו עיר ומגדל וראשו בשמים), and *let us* make a name for ourselves (ונעשה־לנו שם), so that we will not be dispersed over the surface of all the earth (Gen 11:4).

If the first "let us" is an exhortation to action on the part of humanity, the second "let us" in Gen 11:4 should also be restricted to describing an action rather than an aim. The aim for humanity to build such a city and a tower, together with making the name for themselves, is clearly suggested by the phrase "so that": *so that* they will not be dispersed over the whole surface of the earth. Therefore, there is a clear tension between the "city, tower" and "the whole earth". This tension runs through Gen 11:5-9. In Gen 11:5, God comes down to see the city and the tower. Then, in Gen 11:6, God clearly states his motive is to mix the language of humanity: "There is now one people and they all have one language. This is what they have begun to do, and now all that they plan to do will be possible for them." In Gen 11:8 and 9, God mixes the language of humanity and disperses the humans, who were building the city and the tower, over the whole surface of the earth.

IV. Symbolic Space in Genesis 2-3, 6-9 and Gen 11:1-9

This section discusses how symbolic space is constructed rhetorically in Genesis 2-3, 6-9 and Gen 11:1-9, and how the social dimension of the narrative is reflected in the descriptions of space.

The most important symbolic space in Genesis 2-3 is the garden. In the garden the most important symbolic elements of the spatial setting are the tree of life and the tree of the knowledge of good and evil. The symbolic meanings of the trees are implicitly suggested by the text itself in Gen 3:22. The garden in Eden has long been perceived as a symbol representing a specific location, such as the Jerusalem Temple, Jerusalem or the land promised by God.[279] I suggest that the garden symbolizes a place near Jerusalem. This is primarily supported by the descriptions of four rivers. At the same time, the garden in Eden is non-locative since its mixture both geographical and non-geographical vision. The cherubim placed by God mark the garden in Eden off as a sacred space. I shall then draw attention to how the contemporary intellectual and political context might have influenced the symbolic meanings of the garden.

[279] For the symbolism of the garden as temple, see e.g., Wolfgang Richter, "Urgeschichte und Hoftheologie," *BZ NF* 10 (1966), 96-105; Karl Jaroš, "Die Motive der Heiligen Bäume und der Schlange in Gen 2-3," *ZAW* 92 (1980), 212; idem, "Bildmotive in der Paradieserzählung," *BL* 51 (1978), 5-11; Othmar Keel, *Die Welt der Altorientalische Bildsymbolik und das Alte Testament: Am Beispiel der Psalmen* (Zürich/Neukirchen-Vluyn: Benziger/Neukirchener, 1972), 104-5, 122. For the symbolism of the garden as Jerusalem, see e.g., Michael A. Fishbane, *Text and Texture: Close Readings of Selected Biblical Texts* (New York: Schocken, 1979), 111-20. For the symbolism of the garden as promised land, see e.g., Magnus Ottosson, "Eden and the Land of Promise," in *Congress Volume, Jerusalem 1986* (ed. John A. Emerton; VTSup 40; Leiden: Brill, 1988), 177-88; Werner Berg, "Israels Land, der Garten Gottes: Der Garten als Bild des Heils im Alten Testament," *BZ* 32 (1988), 35-51.

As regards the non-Priestly flood narrative of Genesis 6-9, there are three important types of symbolic space. First, the spatial settings in God's speech in Gen 7:1-5, through their spatial correspondence with Gen 7:12, 17, 22, and 23, symbolize God's absolute authority over the earth. Second, the ark from which Noah sends the birds out from the ark. Third, the altar built by Noah after the flood. The symbolic meaning of the altar is given by God's monologue.

The spatial settings, in particular the city and the tower, in Gen 11:1-9 have rich symbolic meanings. The present work discusses how the "city" and the "tower" in Gen 11:1-9 are mainly used symbolically to show the power of humanity and how the functions of city and tower themselves are exaggerated in order to build up the theme of "hubris and punishment". Three aspects will be discussed. First, the appropriation of cities in the primeval history of Genesis 1-11. Second, the function of tower. Third, the possible socio-politic situation reflected through Gen 11:1-9, for example, the diversity of language and humanity.

1. Genesis 2-3 and Symbolic Space

As an etiological narrative text, the space and spatial settings in Genesis 2-3 have an essential connection with its symbolism, to which close attention has been paid for a long time. The present part discusses the symbolic spaces, especially the garden in Eden, found in Genesis 2-3 in three sections. First, the description of the four rivers in Gen 2:10-14, is the key clue that helps us to locate the garden near Jerusalem. At the same time, the description of the four rivers shows both locative and non-locative dimension. Second, cherubim, as an important narrative element at the end of narrative, act as symbols showing that the garden in Eden is sacred. Third, the contemporary intellectual and political context of "rebuilding the Temple" around 515 B.C.E. might have influenced the symbolism of the Eden narrative.

1.1. The Four Rivers in the Garden (Gen 2:10-14) and Jerusalem

1.1.1. The Four Rivers in Gen 2:10-14

Genesis 2-3 pays close attention to specific places, like Eden, garden, and the rivers and trees in the middle of the garden. Among these, it is possible that the garden symbolizes a sacred place near Jerusalem. The expulsion from garden in Eden may therefore symbolize the loss of the land of Judah and Israel after the fall of Samaria (722 B.C.E.) and Jerusalem (587/586 B.C.E.). This is further supported by the descriptions of the four rivers in the garden in Gen 2:10-14.

The intention of the narrator in adding Gen 2:10-14 was to show that the garden is not in remote time and space (as, for example, Gen 2:4b-9 shows). Rather, the garden is near Jerusalem. After all, the garden in Eden as a whole is described as an "other world" in Genesis 2-3. There are few narratives about the geographical location and the topography of the garden in Eden. The location of garden in Gen 2:4b-9 is basically said to be in a remote time and a difficult to locate space. In other passages in the Eden narrative, there are also quite few geographical elements which could help us to locate the garden. The narrator basically shows that garden in Eden is in a remote time and space. Therefore, the description of the four rivers in Gen 2:10-14 is very particular. There are several geographical elements described in Gen 2:10-14 and they can even be used to identify the place of the garden.[280]

> A river flows out of Eden to water the garden, and from there it divides and becomes four branches. The name of the first is Pishon (שם האחד פישון); it is the one that flows around the whole land of Havilah (הוא הסבב את כל־ארץ החוילה אשר־שם הזהב), where there is gold; and the gold of that land is good; bdellium and onyx stone are there. The name of the second river is Gihon (ושם־הנהר השני גיחון); it is the one that flows around *the whole land* of Cush (הוא הסובב את כל־ארץ כוש). The name of the third river is Tigris (ושם הנהר השלישי חדקל), which flows *east of* Assyria (הוא ההלך קדמת אשור). And the fourth river is the Euphrates (והנהר הרביעי הוא פרת) (Gen 2:10-14).

[280] For a discussion of four river from the perspective of biblical geography, see Dozeman, "Biblical Geography and Critical Spatial Studies," 98-100. For the discussion of four rivers in cosmological terms, see Terje Stordalen, "Heaven on Earth – Or not?: Jerusalem as Eden in Biblical Literature," in *Beyond Eden*, 39-40. Mettinger argues that the passage of Gen 3:10-14 is an exception given that the plot of the Eden narrative is unified, see Mettinger, *The Eden Narrative*, 27-28. He believes that the passage about the rivers aims to suggest the garden is on a mountain. For the function of the river passages,

There are four rivers described: Pishon, Gishon, the Tigris and the Euphrates. All four rivers can be located geographically,[281] and all are not far from Jerusalem.

1.1.1.1. Pishon

For Pishon, it can be located in the east of Egypt and probably on the way to Assyria, because the land "Havilah" Pishon circles is mentioned in Gen 25:18 and 1Sam 15:7.

> They settled from Havilah to Shur, which is opposite Egypt in the direction of Assyria (וישכנו מחוילה עד־שור אשר על־פני מצרים באכה אשורה); he settled down alongside all his people (Gen 25:18).
>
> Saul defeated the Amalekites, from Havilah as far as Shur, which is east of Egypt (ויך שאול את־עמלק מחוילה בואך שור אשר על־פני מצרים) (1 Sam 15:7).

In Gen 25:18, "settled from Havilah to Shur" suggests that the whole land from Havilah to Shur is opposite Egypt, and also on the way to Assyria. Thus Havilah is a place between Egypt and Assyria. 1Sam 15:7 also implies that Havilah is not too far from Shur, which is in the east of Egypt. Thus, even though "Pishon" is only mentioned once in the Hebrew Bible, it can be located as being on the way from Egypt to Assyria. Because Havilah is opposite Egypt, the river flowing around should be to the south of Jerusalem.

1.1.1.2. Gihon

Gihon is the second river described in Gen 2:10-14. Gihon can be located using as a reference to the land "Cush" that it circles. The river Gihon flows around the whole land of Cush. "Cush" in the biblical texts is usually not described in geographical terms. Rather "Cush" in most cases indicates the eldest son of Ham (cf. Gen 10:6-8; 1Chr 1:8-10,) or the nation

[281] For using the passage about four rivers to locate the garden geographically, see Dietrich, "Das biblische Paradies und der babylonische Tempelgarten," 302-20, and John Day, *Yahweh and the Gods and Goddesses of Canaan* (JSOTSup 265; Sheffield: Sheffield Academic Press, 2000), 29-31.

"Cush" (cf. 2Kgs 19:9; Isa 20:3-5; 43:3). The "Cush" in Ezek 29:10, however, is described in geographical terms:

> Therefore, behold, I am against you and against your rivers, and I will make the land of Egypt an utter waste and desolation, from Migdol to Syene and even to *the border of Cush* (ממגדל סונה ועד־גבול כוש) (Ezek 29:10).

"Cush" in Ezek 29:10 appears with the locative adverb "the border of". Thus, the Cush here is a geographical term. Whereas there is still no mention of the location of Cush in Ezek 29:10, Ezek 30:4-5, 9 and 38:5 suggest that Cush is not far from Egypt.

> And a sword will come upon Egypt, and anguish will be in *Cush*, when the slain fall in Egypt (באה חרב במצרים והיתה חלחלה בכוש בנפל חלל במצרים), They take away her wealth, and her foundations are torn down. *Cush*, Put, Lud, all Arabia, Libya, and the people of the land that is in league will fall with them by the sword (כוש ופוט ולוד וכל־הערב וכוב ובני ארץ הברית אתם בחרב יפלו)
>
> (Ezek 30:4-5)

> On that day messengers will go forth from me in ships to frighten secure *Cush*; and anguish will be on them as on the day of Egypt (ביום ההוא יצאו מלאכים מלפני בצים להחריד את־כוש בטח והיתה חלחלה בהם ביום מצרים); for, behold, it comes! (Ezek 30:9).

> Persia, *Cush*, and Put with them, all of them with shield and helmet (פרס כוש ופוט אתם כלם מגן וכובע) (Ezek 38:5).

In Ezek 30:4-5, 9 and 38:5, the nations that appear quite often with Cush are Egypt, Put, and Libya. The juxtaposition of these nations also suggests that Cush is probably not far from Egypt. Furthermore, in some biblical texts, the waters of Gihon can be used to locate the city of Jerusalem (2Chr 32:30; 33:14).

> This same Hezekiah closed the upper outlet of *the waters of Gihon* and directed them down to the west side of the city of David (והוא יחזקיהו סתם את־מוצא מימי גיחון העליון ויישרם למטה־מערבה לעיר דויד). Hezekiah prospered in all his works (2Chr 32:30).
>
> Afterwards he built an outer wall for the city of David *west of Gihon*, in the valley, reaching the entrance at the Fish Gate (ואחרי־כן בנה חומה חיצונה לעיר־דויד מערבה לגיחון בנחל ולבוא בשער הדגים); he carried it around Ophel, and raised it to a very great height. He also put commanders of the army in all the fortified cities in Judah (2Chr 33:14).

In 2Chr 32:30 and 33:14, the river Gihon is connected with the city of David (i.e., Jerusalem). The river Gihon is described as being to the east of Jerusalem, and can supply water to Jerusalem. Therefore, in Gen 2:13, the river Gihon should be on the way between Egypt and Israel, specifically near the city of Jerusalem.

1.1.1.3. Tigris and Euphrates

Regarding the third and fourth rivers, the Tigris and Euphrates, the descriptions of them are very concise. There are fewer words describing the Tigris and the Euphrates than Pishon and Gihon. The Tigris is only described as flowing *east of* Assyria. And the fourth river, the Euphrates, is not described at all. Both rivers, however, are famously known geographically as the two rivers flowing through Mesopotamia. Therefore it seems that the Tigris and the Euphrates are more familiar to the readers, such that the narrator does not need to write much about them.[282]

The descriptions of the rivers in Gen 2:10-14 might have been inspired by the descriptions of the rivers in Ezek 47:1-12. While there are some connections between the Eden narrative

[282] See Dozeman, "Biblical Geography and Critical Spatial Studies," 98.

and the other biblical texts (e.g., Isa 51:3; Joel 2:3),[283] only passages in Ezekiel allude clearly to Genesis 2-3 in terms of the garden. The two important passages describing Eden in Ezekiel are Ezekiel 28 and 31.[284] Furthermore, Ezek 36:35 clearly states that Jerusalem is like the garden in Eden. Ezekiel was written by the priestly circle and is an exile-oriented work.[285] Ezekiel is concerned with the cultic sanctuary and describes an (unbuilt) temple in Jerusalem. In Ezek 47:1-12, the passage describes, in the first person, that a river flows around the temple. This passage was probably taken over by the narrator of Genesis 2-3. The description of four rivers in the garden may be taken by the narrator of Genesis 2-3 to indicate that the garden is also near Jerusalem.

Therefore, while the other passages of Eden narrative show that the garden in Eden cannot be located and even in a remote place, Gen 2:10-14 suggest that the location of the garden is on the way between Egypt and Assyria, and that the garden is not far from Jerusalem.

1.1.2. The Juxtaposition of Geographical and Non-Geographical Dimension

[283] The terminology used to talk about Eden is important for discussing the connection between Eden narrative and the other biblical texts. On the basis of this, the phrases denoting the Eden in Gen 2-3 are: "Eden עדן (Gen 2:8.10; 4:16)"; "YHWH's Garden גן – יהוה (Gen 13:10; Isa 51:3)"; "God's Garden גן - אלהים (Ezek 28:13; 31:8, 16, 18)"; "Garden of/in Eden גן בעדן (Gen 2:8)"; "Garden-Eden גן– עדן (Gen 2:15; 3:23, 24; Ezek 36:35; Joel 2:3)". Most of the texts date to late Babylonian or Persian period. For more details, see Stordalen, *Echoes of Eden*, 320. For the connection between Eden narrative and Isaiah, see Ernst Haag, "Der Weg zum Baum des Lebens: Ein Paradiesmotiv im Buch Jesaja," in *Künder des Wortes: Beiträge zur Theologie der Propheten. Joseph Schreiner zum 60. Geburtstag* (ed. Lothar Ruppert and Erich Zenger; Würzburg: Echter, 1982), 32-52.

[284] See Gunkel, *Genesis*, 7, 24, 34; Ernst Haag, "Ez 31 und die alttestamentliche Paradiesvorstellung," in *Wort, Lied und Gottesspruch, Beiträge zu Psalmen und Propheten. Festschrift für Joseph Ziegler* (ed. Josef Schreiner; Forschungen zur Bibel 2; Würzburg: Echter 1972) 171-78; Howard N. Wallace, *The Eden Narrative* (Harvard Semitic Monographs 32; Atlanta GA: Scholars Press, 1985), 72, 115, 185; Albert Brock-Utne, *Der Gottesgarten: eine vergleichende religionsgeschichtliche Studie*, (Avhandlinger utgitt av det Norske Videnskaps-Akademi i Oslo. 2, Hist.-Filos. Klasse; 2/1935) (Oslo: Dybwad, 1936), 120-27. For the discussion about the connection between Genesis 2-3 and Ezekiel 28, see Gunkel, *Genesis*, 34-35; Stordalen, *Echoes of Eden*, 332-56, 394-97; Witte, *Urgeschichte*, 241-42; Schmid, *Die Unteilbarkeit der Weisheit*, 36-37. For the Eden in Ezekiel 31, see Stordalen, *Echoes of Eden*, 391-93.

[285] For the commentaries on Ezekiel, see Walther Zimmerli, *Ezechiel* (BK XIII/1.2; Neukirchen-Vluyn: Neukirchener Verlag, 1969).

Gen 2:10-14 cannot be used directly to locate the garden because the narrative elements in Gen 2:10-14 show a vision of the juxtaposition of geographical and non-geographical dimensions of the rivers. The narrator probably intended to make the garden simultaneously geographical and non-geographical in order to conform to the notion of the garden as the "other" space. This is suggested by the different writing styles used in the description of the rivers Pishon and Gihon and the rivers Tigris and Euphrates.

First, whereas Gen 2:10-14 states that the rivers Pishon, Gishon, and Tigris cover their own particular land, "the whole land of Havilah" (כל־ארץ החוילה) of Pishon and "the whole land of Cush" (כל־ארץ כוש) of Gihon are rather figurative. The phrases "the whole land of Havilah" and "the whole land of Cush" seem to be the rhetorical topoi and should not be understood geographically. On contrary, the description of the place of Tigris is more concrete. The river Tigris flows "east" of Assyria. The cardinal word "east" is more geographical, suggesting that the river Tigris is to the north of Jerusalem. Compared to "the whole land of Havilah" and "the whole land of Cush", "east" implies an anthropological perspective and emphasizes the physical geographical location.

Second, the rivers Pishon, Gishon and Tigris need to be located with reference to the land they cover. Put in other words, the narrator used locative adverbs to describe them. With respect to the river Euphrates, however, there is no mention of the place it covers. The narrator probably anticipated that the Euphrates, among the four rivers, was the most familiar to the readers, such that it did not need an introduction.

Thus, the description of rivers in Gen 3:10-14 is simultaneously the geographical and non-geographical. While some spatial elements used to describe the four rivers like "Havilah", "Cush", "Tigris", "east of Assyria" and "Euphrates" can be located, the others like "Pishon", "the whole land" of Havilah, "Gihon", "the whole land" of Cush cannot be located directly. And when the narrator needs to locate the rivers of Pishon and Gihon geographically, he uses the expression the "whole land" to make the location figurative. In the light of these considerations, the garden in Eden is both locative and non-locative.[286]

[286] Stordalen puts it this way: Eden is simultaneously locative and utopian, see Stordalen, "Heaven on Earth – Or not?: Jerusalem as Eden in Biblical Literature," 49.

Rivers	Locative	Non-Locative
Pishon	Havilah	River Pishon, The whole land of Havilah
Gihon	Cush	River Gihon, The whole land of Cush
Tigris	River Tigris, East of Assyria	
Euphrates	River Euphrates	

The narrator probably had a map of the complex of the four rivers in mind. However, he intends, by juxtaposing locative and non-locative vision, to make the garden in Eden both locative and non-locative. The garden is therefore not only set as the center of the earthly world, but also placed directly between Egypt and Assyrian. The descriptions of rivers in Gen 2:10-14 implies that the garden is in the land of Judah and Israel, the garden is just near Jerusalem.

1.2. Cherubim and Sacred Space

The use of gardens as cultic sites in Mesopotamian culture and religion has long been taken for granted.[287] According to Assyrian source, some gardens were connected with the temple.[288] With respect to the Eden narrative, the garden has long been seen as a symbol of

[287] See Geo Widengren, *The King and the Tree of Life in Ancient Near Eastern Religion (King and Saviour IV)* (UUÅ 1951:4; Uppsala/Wiesbaden: Lundequistska Bokhandeln/Harrassowitz 1951); Ernst W. Andrae, "Der Kultische Garden," *Welt des Orients* 1 (1947/52), 485-94.

[288] See John N. Postgate, *Early Mesopotamia: Society and Economy at the Dawn of History* (London: Routledge, 1992), 130f; Brigitte Menzel, *Assyrische Tempel*, Band 1-2, Studia Pohl. Series Maior 10 (Rome: Pontificio Istituto Biblico, 1981), 99, 261f; Donald J. Wiseman, "Palace and Temple Gardens in the Ancient Near East," in *Monarchies and Socio-Religious Traditions in the Ancient Near East. Papers read at the Thirty-first Interpretational Congress of Human Sciences in Asia and North Africa* (ed. Mikasa Takahito; Bulletin of the Middle East Center in Japan 1; Wiesbaden: Harrassowitz, 1984), 43.

cultic place, for example, the Solomonic Temple.[289] The most important reasons are that God appears in the garden and the cherubim are mentioned in Gen 3:24 at the end of narrative.

However, God can appear freely in any place, and there are also many places where the God and humans meet. Moreover, one important characteristic of the temple is that is conceived as the earthly abode of God (e.g. 1Kgs 8:13; 2Chr 6:2).Whereas God appears and walks in the garden, however, Genesis 2-3 does not describe clearly the garden in Eden as God's earthly abode.

Compared to God's appearance in the garden, the cherubim seem more persuasive for arguing that the garden symbolizes the temple.[290] The cherubim described in Gen 3:24 has been for a long time taken as evidence that the garden symbolizes the temple.[291] In the biblical narrative, the word "cherubim" is used most frequently in the temple narrative. Cherubim are indispensable spatial elements of the cultic sanctuary, like the Ark, the tabernacle or the temple (cf. Num 7:89; 2 Sam 6:2; Isa 37:16; Ps 80:2, 99:1; 1Chr 13:6; 28:12; Exod 25:18-22; 37:18; 1Kgs 6:23-35; 7:29, 36; Ezek 9:3; 2Chr 3:8-15; 5:7). Thus it seems plausible that the garden has a natural connection with the temple or other cultic sanctuaries.[292]

However, the cherubim show up very late in the Eden narrative. They are only mentioned once, in the last line Gen 3:24.

> He drove out the man; and at the east of the garden in Eden he placed the cherubim, and a sword flaming and turning to guard the way to the tree of life (ויגרש את־האדם וישכן מקדם לגן־עדן את־הכרבים ואת להט החרב המתהפכת לשמר את־דרך עץ החיים)
>
> (Gen 3:24).

God places the cherubim to *the east of* the garden in Eden after he expelled the first couples from the garden. If the narrator intends to make the cherubim to act as a symbol of the temple,

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[289] See Gordon J. Wenham, "Sanctuary Symbolism in the Garden of Eden Story," in *Proceedings of the Ninth World Congress of Jewish Studies, Division A: The Period of the Bible* (Jerusalem: World Union of Jewish Studies, 1986), 19-25.

[290] The view was paired by Jaroš. He argued that the cherubs, the sacred tree and the river mirrored cultic symbols from the Solomonic Temple court. See Jaroš, "Die Motive der Heiligen Bäume," 212; idem, "Bildmotive in der Paradieserzählung," *Bible und Liturgie* 51 (1978), 5-11.

[291] Gertz, "Von Adam zu Enosch," 215-36.

[292] See Carol Meyers, "Cherubim," *ABD* 1 (1992), 899-900.

he should have made God place the cherubim at the very beginning, when he planted the garden in Eden. Also the reference to the river Gihon already suggests that the garden is not in the city of Jerusalem, thus it is unlikely that the cherubim are the symbol of the Jerusalem Temple.

Furthermore, the cherubim are not placed by humanity, but rather by God himself. The cherubim are also not described as on the mountain, where the Jerusalem Temple is. The cherubim are placed by God to the east of the garden. The cherubim are thus located somewhere near Jerusalem, rather than in Jerusalem itself. Correspondingly, the function of the cherubim are not the same as that of the temple. The cherubim are the gate preventing the humans from getting back into the garden and thus prevent humanity from acquiring immortality.[293] In the temple narratives, there are no similar descriptions of cherubim with such a function.

Therefore, the function of the cherubim is probably just to relate the garden to the land of Judah and Israel, and make the garden a sacred space.[294] The garden, an "other" space, becomes sacred through the cherubim placed by God. Specifically, the cherubim placed to the east of the garden in Eden shows the difference between the sacred space and secular space. In the garden in Eden, humanity is close to God. After the expulsion from the garden, in secular space, humanity became self-determined and responsible for itself.

1.3. Garden in Eden and Rebuilding the Temple

How might the contemporary social and political context have influenced the symbolism of the garden in Eden? I should like to argue that the symbolism of the garden in Eden was perhaps influenced by the event "rebuilding the temple" around 515 B.C.E.

According to 2Kgs 24:13-14, the temple was destroyed by the Babylonian king Nebuchadnezzar in 587 B.C.E., after which the people of Judah were exiled to Babylonia.

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[293] For the discussion of the immortality in the Eden narrative, see Konrad Schmid, "Loss of Immortality?: Hermeneutical Aspects of Genesis 2-3 and Its Early Reception," in *Beyond Eden*, 58-78.

[294] For the connection of the Chrubim in Genesis 2-3 and Ezekiel, see Fishbane, *Biblical Myth and Rabbinic Mythmaking*, 87-88.

> He carried off all the treasures of the house of YHWH, and the treasures of the king's house; he cut in pieces all the vessels of gold in the temple of YHWH, which King Solomon of Israel had made, all this as YHWH had foretold. He carried away all Jerusalem, all the officials, all the warriors, ten thousand captives, all the artisans and the smiths; no one remained, except the poorest people of the land (2Kgs 24:13-14).

After the fall of Jerusalem, the Israelites were scattered to different places like Babylonia, Persia, and Egypt. In 538 B.C.E., Cyrus the Great (600/576-530 B.C.E.) made the famous decree, allowing part of the exiled Israelites to return to Jerusalem to rebuild the temple (Ezra 1:1-4, 7-8; 3:7; 5:13, 14, 17; 6:3, 22). "Chronicles", "Ezra", and "Nehemiah" are three important sources for understanding this event. Ezra 1:1-4 and 2 Chr 36:22-23 clearly narrate that the Jewish exiles returned to Jerusalem following the issuance of a decree by Cyrus.

From the perspective of the priests, the construction, maintenance, and control of the temple may have had broad social and political implications. However, the non-Priestly narrator of Genesis 2-3 reinterprets the relation between the land, temple, God and the Israelites in symbolic terms. The narrator of Genesis 2-3 has no intention of making the garden in Eden a geographical entity like the land of Judah and Israel, however, he emphasizes thematically that the land of Judah and Israel is no longer the land promised by God. That former promised land, together with the temple, has already been lost. In Genesis 2-3, the temple and the priestly rules do not play an important role in the Eden narrative. Genesis 2-3 does not mention the temple. Rather it just uses the cherubim, a part of the temple, to make the garden a sacred space and set a boundary between the sacred and secular space.

The narrator of Genesis 2-3 shows strong interest in interpreting, in etiological terms, the contemporary earthly life without the temple, specifically what the contemporary situation of human life is. The narrator of Genesis 2-3 is more concerned with the humans' earthly life outside the temple. After the expulsion from the garden in Eden, the distance between God and humanity becomes large. Humanity, however, acquires knowledge and becomes self-determined.

2. Genesis 6-9 and Symbolic Space

There are three main types of symbolic space in the non-Priestly flood narrative. First, the spatial settings in God's speech in Gen 7:1-5, through their spatial correspondence with Gen 7:12, 17, 22, and 23, symbolize God's absolute authority over the earth. Second, in Gen 8:6-13b, Noah sends the raven and the dove out from the ark to see if the land is dry. At this point, the ark becomes a world which corresponds to the human world outside. Symbolically, the ark is, at this moment, the center of the world. Third, after the flood, the first thing on earth that is described is the altar. God gives a monologue besides the altar, which gives symbolic meaning to the altar.

2.1. Symbolic Meanings of Spatial Settings in Gen 7:1-5

In the non-Priestly flood narrative, God makes three speeches (Gen 6:5-8; 7:1-5; 8:20-22). It has been discussed for a long time whether the speeches of Gen 6:5-8 and Gen 8:20-22 are an inclusion.[295] Gen 6:5-8 and Gen 8:20-22 correspond to each other. However, the speech of Gen 7:1-5 is also indispensable for the narrative. In this speech, God tells Noah exactly how he will destroy and then save the world. The space and spatial settings mentioned in this speech basically correspond to the following narrative of the spatial settings in Gen 7:12, 17, 22, and 23. Symbolically, the spatial correspondence between Gen 7:1-5 and the flood

[295] See Fritz, "'Solange die Erde steht'," 599-614; Bosshard, *Vor uns die Sintflut*, 95-99, 104-5, 266-68; Baumgart, *Die Umkehr des Schöpfergottes*, 149-73; Robert Oberforcher, *Die Flutprologe als Kompositionsschlüssel der biblischen Urgeschichte: ein Beitrag zur Redaktionskritik* (ITh S 8; Innsbruck: Tyrolia-Verlag, 1981), 128-39; Sean E. McEvenue, *The Narrative Style of the Priestly Writer* (AnBib 50; Rome: Biblical Institute Press, 1971), 28.

descriptions of Gen 7:2, 27, 22, and 23 shows God's total authority over the world. The spatial settings God destroyed are exactly what God had said he would destroy.

Compared to the God's other speeches in the flood narrative, and even to those in the whole primeval history of Genesis 1-11, God's speech in Gen 7:1-5 is very long. In the speech of Gen 7:1-5, God first commands Noah to go into the ark and tells Noah why he will save him. Then God tells Noah specifically how he will first destroy and then save the world. In order to save the world, God asked Noah to "take with you seven pairs of all clean animals, the male and its mate; and a pair of the animals that are not clean, the male and its mate; and seven pairs of the birds of the air also, male and female, to keep their kind alive on the face of all the earth" (Gen 7:2-3). Afterwards, God told Noah how he would destroy the world: "for in seven days I will send rain on the earth for forty days and forty nights; and every living thing that I have made I will blot out from the face of the ground." (Gen 7:4). Then there is the description of Noah's reaction. Noah said nothing and showed little hesitation: "Noah did all that YHWH had commanded him" (Gen 7:5). Immediately after the speech in Gen 7:1-5 come the description of the rain falling on the earth. There is then the specific description of the flood. The flood continued for forty days on the earth, the water rose high above the earth, and God destroyed every living thing. Only Noah and those that were with him in the ark survived the flood (Gen 7:12, 17, 22, 23).

According to the narrative form and contents, it can be argued that the spatial settings in God's speech of Gen 7:1-5 and Gen 7:12, 17, 22, 23 correspondent to each other.[296] Almost every word spoken by God in Gen 7:1-5 corresponds with the description of the flood in Gen 7:12, 17, 22, and 23. This correspondence shows that everything God intended save was saved, while everything that God intended to destroy was destroyed. God has total power over the world.

[296] In terms of the narrative structure, there is the debate whether there is the chiastic correspondence between Gen 6:5-8 and Gen 9:1-17, and Gen 6: 9-22 and Gen 8:20-22. See Cassuto, *A Commentary on the Book of Genesis: Part Two*, 30-43; Gordon J. Wenham, "The Coherence of the Flood Narrative," *VT* 28 (1978), 336-48; idem, *Genesis 1-15*, 155ff; Yehuda T. Radday, "Chiasmus in Hebrew Biblical Narrative," in *Chiasmus in Antiquity: Structures, Analyses, Exegesis* (ed. John W. Welch; Hildesheim: Gerstenberg, 1981), 50-117; Erhard Blum, *Studien zur Komposition des Pentateuch* (BZAW 189; Berlin: de Gruyter, 1990), 283.

Then YHWH said to Noah, "Go into *the ark,* you and all your household, for I have seen that you alone are righteous before me in this generation. (Gen 7:1) Take with you seven pairs of all clean animals, the male and its mate; and a pair of the animals that are not clean, the male and its mate; and seven pairs of the birds of the air also, male and female, to keep their kind alive *on the face of all the earth* (Gen 7:2-3).

For in seven days I will send *rain on the earth* for forty days and forty nights; and *every living thing* that I have made I will destroy *from the face of the ground*." (Gen 7:4)

And Noah did all that YHWH had commanded him (Gen 7:5).

The rain fell on the earth for forty days and forty nights (Gen 7:12).

And YHWH shut him in (Gen 7:16b).

The flood continued for forty days *on the earth*; and the waters increased, and bore up the ark, and it rose high above the earth (Gen 7:17). Everything on dry land in whose nostrils was the breath of life died (Gen 7:22).

He destroyed *every living thing* that was *on the face of the ground*, human beings and animals and creeping things and birds of the air; they were destroyed from *the earth*. Only Noah was left, and those that were with him in *the ark* (Gen 7:23).

God's Speech	Description of the Flood
Gen 7:1-3	Gen 7:23
Gen 7:4	Gen 7:12, 17, 22-23

For the correspondence of spatial settings between Gen 7:1-3 and Gen 7:23,[297] God said to Noah in Gen 7:1, "go into *the ark,* you and all your household, for I have seen that you alone are righteous before me in this generation." Then in Gen 7:22, the ark is emphasized again, when it is said that "only Noah was left, and those that were with him in *the ark*." Gen 7:2-3 also construct a spatial correspondence with Gen 7:23. In Gen 7:2-3, God tells Noah what he will save on the earth, and in Gen 7:23, "Noah was left, and those that were with him in *the ark* survived in the ark as well".

There is also a correspondence of spatial settings between Gen 7:4 and Gen 7:12, 17. In Gen 7:4, God told Noah that he would send the rain down onto the earth for forty days and nights. Then in Gen 7:12, there is a description of how the rain fell on the earth for forty days and forty nights. In Gen 7:17, the flood is described more specifically. The earth is emphasized again, when it is said that the flood continued for forty days on the earth, and that the water rose high above the earth. Therefore the earth is the kernel of the spatial correspondence between the earth in God's speech and the earth experiencing the flood.

Gen 7:4 also has a spatial correspondence with Gen 7:22-23. In Gen 7:4, God not only said that he would send the rain down onto the earth, but also described how he would destroy the earth: *every living thing* that I have made I will destroy *from the face of the ground*. Then in Gen 7:22-23, it is said precisely that God destroyed *every living thing* that was *on the face of the ground*. Therefore there is also a spatial correspondence between Gen 7:22-23 and Gen 7:4, even though there are more specific descriptions about the flood in Gen 7:22-23.

Therefore almost all spatial settings mentioned in God's speech have a corresponding passage in the description of the flood. Most of them use the same word or phrase. On the one hand, this correspondence shows that God has absolute power over the earth. God destroys exactly those things on earth that he mentioned in his speech. The earth is absolutely controlled by God. On the other hand, the way God destroys the earth is exactly the same as how he describes it in his speech. This shows that while God's speech in the non-Priestly flood narrative was not able to influence the world directly, as in Genesis 1, God's speech still has absolute power and authority.

[297] For a discussion of Gen 7:23 in rhetorical terms, see Martin Kessler, "Rhetorical Criticism of Genesis 7," in *Rhetorical Criticism: Essays in Honor of James Muilenburg* (ed. Jared J. Jackson and Martin Kessler; Pittsburgh theological monograph 1; Pittsburgh: Pickwick, 1974), 1-17.

2.2. The Ark as the Center of the World

In the non-Priestly flood narrative, there are not many descriptions of the construction of the ark.[298] The non-Priestly narrator does not tell us where the ark is from, who made the ark,[299] and what the complex of the ark is like. It is only the function of the ark that is mentioned. God asked Noah to go into the ark in order to survive the flood, and it is in the ark that Noah and "those who were with him" survived. While the narrator only mentions the ark a few times, the ark is significant and its first two appearances are at critical temporal points. The first appearance of the ark is in God's speech. The first words said by God to Noah are about the ark. God said to Noah, "Go into the ark" (Gen 7:1). Thus the ark is shown to be important to God, although there is no information about why Noah needed to go into the ark when there was the flood. The second appearance of the ark is in the description of the flood. It is stated that only Noah was left alive, along with those that were with him in the ark. At this point the readers know the function of the ark and the reason why God ask Noah go into the ark, namely so that: Noah could survive the flood.

The significance of the ark is shown in a pointed way in Gen 8:6-13, which describes how Noah sent the birds out to see whether the land outside the ark was dry. The ark in Gen 8:6-13 is described as a space which is relative to the earthly world. The ark is the place where Noah must stay, while waiting for the land to dry out. The ark here becomes the *center of the world*, the change of the situations of the land, actions of Noah and actions of the birds are all around the ark.[300]

Noah sent the birds out from the ark when the waters receded from the surface of the earth. When the rain was held back, the water receded gradually. It took more than two weeks, during which Noah waited in the ark. The situation of the earth in these times is not described

[298] For the discussion of the difference between the ark narrative in the Priestly and non-Priestly flood narrative, see Gertz, "Beobachtungen zum literarischen Charakter und zum geistesgeschichtlichen Ort der nichtpriesterschriftlichen Sintfluterzählung," 41-57.

[299] The text only mentioned that Noah made the "window" in Gen 8:6.

[300] Gen 8:6-13 has the material parallel with the *Gilgamesh* XI 145-154. For a brief review about the relation between the biblical flood narrative and the *Atrahasis* and *Gilgamesh*, see Kratz, *Die Komposition der erzählenden Bücher des Alten Testaments*, 261.

directly, rather the narrator recounts what is going on outside the ark by means of the birds. In Gen 8:6, we find a description of how Noah opened the window of the ark that he had made, then he sent out a raven. The raven went to and fro until the water were dried up from the earth. The aim of sending the raven out was probably in order to get information about the rain, rather than about the water on the surface of the earth. The raven was able to move about because it was not raining anymore. For the information about the water on the surface of the earth, Noah sent a dove to see "if the waters had subsided from the face of the ground" (Gen 8:8). The narrator does not tell us if the water had subsided directly, rather the narrative focus here is on the dove. The dove returned to Noah since "the waters were still on the face of the whole earth, and the dove found no place to set its foot." (Gen 8:9). Noah put out his hand and took the dove and brought it back into the ark.

Noah waited another seven days, and then sent out the dove again *from the ark* (Gen 8:10). Correspondingly, the ark again becomes the center of the world. The ark here is a fixed point relative to both Noah and the dove. Noah sits in the ark, floating from one place to another. This time, the dove came back to Noah again, and there "in its beak was a freshly plucked olive leaf". Noah then knew that the waters had subsided from the earth (Gen 8:11). Afterwards, Noah waited another seven days, then sent the dove out again. The dove did not return to Noah this time. While the narrator does not explain the reason why the dove did not return to Noah, this is already known from Gen 8:9, namely that the dove must have "found a place to set his feet". At this point, "Noah removed the covering of the ark, and looked, and saw that the face of the ground was drying" (Gen 8:13). Therefore, the situation of the earth is not narrated directly, rather the situation of the water and earth is shown indirectly through the actions of the birds.

The word "ark" (תבת) is only used in two narrative scenes in the Hebrew Bible. One use is in the flood narrative of Genesis 6-9, and the other is in Exod 2:3 which describes how Moses' mother puts Moses into the "ark" (תבת).

> When she could hide him no longer she got a papyrus basket for him
>
> (ולא־יכלה עוד הצפינו ותקח־לו תבת גמא), and plastered it with bitumen and pitch;
> she put the child in it and placed it among the reeds on the bank of the river
>
> (Exod 2:3).

It seems that there is a connection between the "ark" in the flood narrative and the "ark" in Exodus 2. In the first place, both of them have the significant function in establishing critical time. In Genesis 6-9, the ark (תבת) saves Noah, who is the representative of humanity during the flood. When Pharaoh commands "his people" to throw all boys born to the Hebrews into the Nile (יאר), it is the ark (תבת) that saves Moses. The ark in Genesis 6-9 is thus universalized to show how it rescues humanity as a whole. Second, both mentions of the ark have a connection with water. In the flood narrative, the ark saves humanity from the floodwaters. In Exodus 2, the ark saves Moses among the reeds by the bank of the Nile (יאר) (Exod 2:3). The function of the ark (תבת) is therefore universalized in the flood narrative of Genesis 6-9.

It is also noteworthy that the word "cover" (מכסה) in Gen 8:13b appears extensively in the tabernacle narratives in Exodus (Exod 26:14; 36:19; 39:34; 40:19).

> You shall make for the tent a covering of tanned rams' skins and an outer covering of fine leather
>
> (ועשית מכסה לאהל ערת אילם מאדמים ומכסה ערת תחשים מלמעלה) (Exod 26:14).

> And he made for the tent a covering of tanned rams' skins and an outer covering of fine leather
>
> (ויעש מכסה לאהל ערת אילם מאדמים ומכסה ערת תחשים מלמעלה) (Exod 36:19).

> The covering of tanned rams' skins and the covering of fine leather, and the curtain for the screen
>
> (ואת־מכסה עורת האילם המאדמים ואת־מכסה ערת התחשים ואת פרכת המסך)
>
> (Exod 39:34).

> And he spread the tent over the tabernacle, and put the covering of the tent over it; as YHWH had commanded Moses
>
> (ויפרש את־האהל על־המשכן וישם את־מכסה האהל עליו מלמעלה כאשר צוה יהוה את־משה)
>
> (Exod 40:19).

In the tabernacle narratives, the "cover" (מכסה) is described as an essential element of the tabernacle. It is God who asks Moses to make a cover for the tabernacle (e.g., Exod 26:14). In Genesis 6-9, the "cover" (מכסה) of the ark is only described in the non-Priestly flood version. Whereas there is no description of God's commandment to make the cover for the ark in the non-Priestly flood narrative, Gen 8:13b tells us that the ark has the "cover".[301] The non-Priestly flood narrative uses the word "cover" (מכסה) which is extensively used in the tabernacle narratives. Thus the non-Priestly flood narrative connects the "ark" and the "tabernacle" through the word "cover" (מכסה). The portable tabernacle is the most important space for the Israelites when they are wandering in the desert. Similarly, the "ark" is also the central space for humanity during the flood.

The ark is therefore effectively shown as at the center of the spatial relations between Noah and birds, heaven and the earth, earthly world and the ark, Noah and the earthly world. Noah is described as the center of the ark. Moreover, during the flood the ark is also the center of power.[302] The ark's space is limited and its locations are non-stable. However, the ark, floating from one place to another, is a fixed point relative to both Noah and birds. The dove was sent out and received by Noah from the ark, all information about the world were reported to Noah in the ark. Noah knows the situation of the earth, the rain or the water, sitting in the ark.

2.3. Noah's Altar and its Symbolic Meaning

In the non-Priestly flood narrative, the first space on earth described after the flood is the altar.

> Then Noah built an altar to YHWH, and took of every clean animal and of every clean bird, and offered burnt-offerings on the altar (ויבן נח מזבח ליהוה ויקח מכל הבהמה הטהרה ומכל העוף הטהור ויעל עלת במזבח). And when

[301] The "cover" in Gen 8:13b reminds us of the commandment of God, in the Priestly Gen 6:16, to make a "window" (צהר). However, the word Gen 6:16 uses for the "window" is "צהר" rather than "cover" "מכסה".

[302] This is similar to the description of the in in Judge 4:5 the motion verbs "sit" and "rise" used in the description about Deborah symbols a role conversion, see Sternberg, *The Poetics of Biblical Narrative*, 332-33. See also Foucault's discussion of the boat as Heterotopia space, Foucault, "Of other Spaces: Utopias and Heterotopias," 27.

> YHWH smelt the pleasing odor, YHWH said in his heart, "I will never again curse the ground because of humankind, for the inclination of the human heart is evil from youth; nor will I ever again destroy every living creature as I have done. As long as the earth endures, seedtime and harvest, cold and heat, summer and winter, day and night, shall not cease."
>
> (Gen 8:20-22)

What about the altar as a symbolic space? What is the symbolic meaning of the altar? In Gen 8:20-22, God blessed humanity because Noah built an altar to God, and took of every clean beast, and of every clean bird and offered burnt offerings on the altar (Gen 8:20). Then God smelled the soothing aroma and, promised that the world would never again be destroyed. The "soothing aroma" is important because it implies one feature of worship. In the Hebrew Bible, many accounts accentuate the well-being of worship. For example, in 1Kgs 8:64, there is the specific description of the offerings from the king is too many to be offered on the altar.

> The same day the king consecrated the middle of the court that was in front of the house of YHWH; for there he offered the burnt-offerings and the grain-offerings and the fat pieces of the sacrifices of well-being (ביום ההוא קדש המלך את־תוך החצר אשר לפני בית־יהוה כי־עשה שם את־העלה ואת־המנחה ואת חלבי השלמים), because the bronze altar that was before YHWH was too small to receive the burnt-offerings and the grain-offerings and the fat pieces of the sacrifices of well-being (1Kgs 8:64).

Similarly, the well-being of the burnt offerings is also emphasized in Gen 8:20-21. More importantly, in spatial terms, this description of altar also indicates an anti-iconic concept. The appearance of God is introduced through an anthropomorphic word "smelled" (ירח).[303] It is through smelling that God had a connection with the altar. "Smelled" may imply that God is "around" or near the altar, where God could smell the burnt-offerings. In addition, after he smelled the soothing aroma, the fact that God "said to himself" suggests that God might not

[303] See Gerhard von Rad, *Genesis: A Commentary (revised edition)* (Philadelphia: Westminster Press, 1972), 122.

have appeared to Noah. An anti-iconic concept is also narrated rhetorically. According to Ezek 6:13, it is possible that there were many idols around the altar.

> And you shall know that I am YHWH, when their slain are among their idols around their altars (בהיות חלליהם בתוך גלוליהם סביבות מזבחותיהם), on every high hill, on all the mountain tops, under every green tree, and under every leafy oak, wherever they offered pleasing odor to all their idols
>
> (Ezek 6:13).

Thus in Gen 8:20, the narrative does not refer to any ornaments or to the direct description of the appearance of God. Rather, the narrative uses the expression "smelling" and "said to himself" to suggest the appearance of God. Based on anti-iconographic ideas, the narrative about the first worship of humans in Gen 8:20-21 avoids any reference to idols around the altar.

Another important aspect is that there is no mention of the mountain in Gen 8:20-22, where we would expect it to be. In biblical narrative, the altar in many cases has a connection with the mountain. In Gen 12:8, for example, Abraham has built an altar in the mountains to the east of the Bethel. In Jos 8:30, Joshua built an altar to God on Mount Ebal. The altar, in Isiah 56:7, is connected with mountains from the perspective of God. Furthermore, in biblical texts, the "high place" usually has an altar (e.g., 1Kgs 3:4; 2Kgs 23:15-16; 1Chr 21:29).

> From there he (Abraham) moved on to the hills on the east of Bethel (ויעתק משם ההרה מקדם לבית־אל), and pitched his tent, with Bethel on the west and Ai on the east; and there he built an altar to YHWH and invoked the name of YHWH (ויבן־שם מזבח ליהוה ויקרא בשם יהוה) (Gen 12:8).
>
> Then Joshua built on Mount Ebal an altar to YHWH, the God of Israel (אז יבנה יהושע מזבח ליהוה אלהי ישראל בהר עיבל) (Josh 8:30).
>
> These I will bring to my holy mountain (והביאותים אל־הר קדשי), and make them joyful in my house of prayer; their burnt-offerings and their sacrifices will be accepted on my altar (וזבחיהם לרצון על־מזבחי); for my house shall be called a house of prayer for all peoples (Isa 56:7).

There are three possible reasons why there is no mention of the mountain in Gen 8:20-22 and even in the whole non-Priestly flood narrative. The first reason is that the Priestly flood narrative has already mentioned the mountain (Gen 7:19, 20; 8:4, 5). Subsequently, when the

non-Priestly flood narrative was interwoven with the Priestly flood narrative, there was no need to add the text about mountain again. Second, for the non-Priestly narrator the mountain is so sacred that they avoid mentioning that the mountain was destroyed by the flood. Third, and most probably, the non-Priestly narrative has the intention to avoid connecting the altar and the mountain, which is one characteristic of the locative sanctuaries. The altar here is therefore highly symbolized, without information about complex and location, which thus prevent us from physically locating it.

3. Gen 11:1-9 and Symbolic Space

The spatial settings in Gen 11:1-9 have rich symbolic meanings. Their symbolic meanings vary according to the different interpretations. The spatial settings are generally used to illustrate the theme "humanity's hubris and divine punishment". For example, the tower with its top in the sky is generally interpreted in terms of humanity's attempt to break through the boundary between humanity and God.[304] They tried to build the tower with its top reaching into the residence of God, thus challenging God's authority and perhaps even replacing him. In this interpretation, the dispersal of the humanity over the whole surface of the earth is God's punishment of humanity.[305]

One could also propose a political readings of the Babel narrative. In this context, the Babel narrative is seen primarily as a mythical story with political content. In this interpretation, Gen 11:1-9 expresses rebellion against imperialistic policies.[306] On this reading, Gen 11:1-9 may allude to the imperial policies of the Neo-Assyrian king Sargon II,[307] or more in general,

[304] Fokkelman, *Narrative Art in Genesis*, 29-43.

[305] For a review of the exegesis of the Babel narrative in this approach, see Kugel, "The Tower of Babel," 228-42; Hiebert, "Babel: Babble or Blueprint? Calvin, Cultural Diversity, and the Interpretation of Genesis 11:1-9," in *Reformed Theology: Identity and Ecumenicity II: Biblical Interpretation in the Reformed Tradition* (ed. Wallace M. Alstron, Jr. and Michael Welker; Grand Rapids, Mich.: William B. Eerdmans Publishing Company, 2007), 127-45.

[306] This approach has already been seen in Josephus *Ant.* 1.113-14, see Josephus, *Jewish Antiquities, Books I-IV*, 55.

[307] Uehlinger argues that the original form of Gen 11:1-9 alludes to the imperial policies of the Neo-Assyrian king Sargon II, see Uehlinger, *Weltreich und "eine Rede"*, 514-36.

of the Neo-Babylonian Empire.[308] There are many narrative elements clearly referring to Babylonia in Mesopotamia. The spatial settings are also primary for such an interpretation. Shinar in Gen 11:1-9 clearly indicates Mesopotamia, and Babel is the name of the capital of Babylon in biblical narratives. The building materials for the city and tower described in the Babel narrative were also popular in the contemporary Mesopotamia. The fact that all the people of the earth spoke the same language reflects the imperial domination. Consequently, the mixing of language and the dispersal of humanity is seen as God's punishment for such an imperialistic ideology of world domination.

Recently, more and more interpretations are reading Gen 11:1-9 in cultural terms.[309] In this interpretation, the Babel narrative is primarily seen as a cultural etiological text, anchoring its context in a remote time and in Shinar. The text mainly serves to explain cultural and national diversity, and how the language became different.

In the present work, I would like to argue that the "city" and the "tower" in Gen 11:1-9 are mainly used symbolically to show the power of humanity, specifically the power of having the same language. The functions of city and tower themselves are exaggerated in order to build up the theme of "hubris and punishment". I shall first discuss how the Babel narrative appropriates the symbolic meanings of the city in the primeval history of Genesis 1-11, and the relation between the "tower with its top in the sky", humanity and God, and then draw attention to the rhetorical meanings by which the relation between the diversity of humanity and language are constructed.

3.1. The Appropriation of Cities in Genesis 1-11

[308] For reading the Babel narrative according to this approach, see Uehlinger, *Weltreich und "eine Rede"*; Croatto J. Severino, "A Reading of the Story of the Tower of Babel from a Perspective of Non-Identity," in *Teaching the Bible: The Discourses and Politics of Biblical Pedagogy* (ed. Fernando F. Segovia and Mary A. Tolbert; Maryknoll, NY: Orbis Books, 1998), 203-23; Danna N. Fewell, "Building Babel," in *Postmodern Interpretations of the Bible: A Reader* (ed. Andrew K. M. Adam; St. Louis, Missouri: Chalice Press, 2001), 1-15. For a brief review of the postmodern historical criticism of the Babel story, see John J. Collins, *The Bible After Babel: Historical Criticism in a Postmodern Age* (Grand Rapids, Mich.: W. B. Eerdmans Publishing, 2005), 1-3.

[309] Anderson, *From Creation to New Creation*, 165-78; Wolde, *Words Become Worlds*, 84-109; Fretheim, "Genesis," 410-14; Walter Brueggemann, *Genesis* (IBC; Atlanta, Ga.: Knox Press, 1982), 97-104; Hiebert, "The Tower of Babel and the Origin of the World's Cultures," 29-58.

In the Primeval History of Genesis 1-11, there are several accounts describing the building of the city.[310] The first account of city is in the story of Cain and Abel (Genesis 4). Cain built the first city and named this city Enoch after his son (Gen 4:16-17).

> Then Cain went away from the presence of YHWH, and settled in the land of Nod, east of Eden. Cain knew his wife, and she conceived and bore Enoch; and he built a city, and named it Enoch after his son Enoch (ויהי בנה עיר ויקרא שם העיר כשם בנו חנוך) (Gen 4:16-17).

The city of Enoch is also the first space built by humanity before the flood narrative. The city of Enoch is described as being built by Cain himself and there is no detailed description of the layout of the city. The text simply mentions that Cain built a city. This non-Priestly account was probably composed later than the flood narrative, because in Genesis 6-9 there is no mention that God destroyed a city or any other human place.

After the flood story, the building of the city is mentioned again in Gen 10:8-12 where there is a description of the genealogy of Noah.

> Cush became the father of Nimrod; he was the first on earth to become a mighty warrior. He was a mighty hunter before the YHWH; therefore it is said, 'Like Nimrod a mighty hunter before YHWH.' The beginning of his kingdom was Babel, Erech, and Accad, all of them in the land of Shinar. From that land he went into Assyria, and built Nineveh, Rehoboth-ir, Calah (מן־הארץ ההוא יצא אשור ויבן את־נינוה ואת־רחבת עיר ואת־כלח) and Resen between Nineveh and Calah; that is the great city (ואת־רסן בין נינוה ובין כלח הוא העיר הגדלה) (Gen 10:8-12).

Gen 10:8-12 is also a non-Priestly text. The builder of the cities mentioned in the text is Nimrod[311] who is the son of Cush. Nimrod is described as the first mighty warrior on earth.

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[310] For a review of the cities in the biblical texts, See Michael Patrick O' Connor, "The Biblical Notion of the City," in *Constructions of Space II: the Biblical City and Other Imaged Places* (ed. Jon L. Berquist and Claudia V. Camp; LHB/OTS 490; New York: T&T Clark International, 2008), 18-39.

[311] For a discussion of Nimrod in historical terms, see K.van der Toorn and P. W. van der Horst, "Nimrod Before and After the Bible," *HTR* 83 (1990), 1-29. For a review of the history of interpretations of the connection between Nimrod and the builder of the city and the tower in Gen 11:1-9, see Kugel, "The Tower of Babel," 229-32.

The text also says that "like Nimrod a mighty hunter before the YHWH". The narrator states that the beginning of his kingdom was Babel, Erech, and Accad, all of them in the land of Shinar. However, even though Babel and the land of Shinar is mentioned, the narrator does not say that Nimrod built the city of Babel. Rather, the cities that Nimrod built are clearly stated to be Nineveh, Rehobothir, Calah, and Resen. Resen is described in the most details: it is situated between Nineveh and Calah and is a great city.

Gen 11:1-9 seems, on the thematic and formal level, to have no direct connection with the city built by Cain in Genesis 4, and also does not continue on from Genesis 10. In Gen 10:5, for example, the narrator recounts that humans have already spoken different languages and the population has already multiplied on the earth. All of these elements, however, are rewritten in the Babel narrative. The Babel narrative perhaps reinterprets why there were different languages and populations. In this case, what are the specific differences between the descriptions of the city in Gen 11:1-9 and that in Gen 4:17 and Gen 10:8-12?

First, the building of the city of Babel is a theme of the Babel narrative. While in Gen 4:17 and Gen 10:8-12 the building of the city is concisely described, the building of the city in Gen 11:1-9 is the narrative focus. Gen 11:1-9 contains six verses mentioning the city and the building of the city in the Babel narrative (Gen 11:3, 4, 5, 6, 8, 9). Both God and humanity act in relation to the building of city. The speeches of God and humanity are all connected closely with the city. The Babel narrative also specifically mentions the reason why the humanity built the city. Furthermore, the Babel narrative even introduces the materials for building the city. Thus the city is the narrative focus and is an indispensable narrative element in the Babel narrative.

Second, Gen 11:1-9 is concerned with a specific city—Babel. The narrative seems to reinterpret the traditional meaning of "Babel". "Babel" is the Hebrew name for the capital of Babylonia. Traditionally, the meaning of "Babel" in Akkadian is "Gate of God".[312] In the Babel narrative, however, the narrator reinterprets the meaning of "Babel". The text explicitly states that the name Babel was given to the city by God because: 1) from there (Babel) God mixed the language of the whole earth, and 2) from there (Babel) God dispersed humanity over the whole surface of the earth. Thus the city "Babel" has a direct connection with both of

[312] See Bill T. Arnold, *Who Were the Babylonians?* (ABS 10; Atlanta: Society of Biblical Literature, 2005), 2; Ignace J. Gelb, "The Name of Babylon," *JIAS* 1 (1995), 1-4; Burkhart Kienast, "The Name of the City of Babylon," *Sumer* 35 (1979), 246-48.

God's actions: mixing human language and dispersing humanity over the whole earth. It is because of God's two actions that "Babel" was named by God. Therefore, in the Babel narrative "Babel" is not the "Gate of God", as interpreted in the Babylonian tradition, rather Babel has a close relationship with both of God's actions. Both of these actions are generally interpreted as God's reaction against humanity building the city and the tower. However, this is not necessarily negative. First, "mixing" human language only entails letting language multiply. In most biblical narratives, the Hebrew word "mixing" is "value-free" (e.g., Exod 29:40; Lev 14:10). Second, God dispersed humanity over the surface of the earth because he thought that "all that they plan to do will be possible for them" (Gen 11:6). The story does not say what the things are that they plan to do. Perhaps they are planning to wage wars, which also requires the population to come together. In this sense, the connotations of the word "Babel" in Gen 11:1-9 are not necessarily negative.

Third, the builder in Gen 11:1-9 is the whole of humanity rather than only one person.[313] In Gen 4:17, it is Cain himself who built the city and who also named it. In Gen 10:8-12, it seems that Nimrod built the city, and Nimrod even built several cities: Nineveh, Rehoboth-ir, Calah, and Resen between Nineveh and Calah (Gen 10:12). In the Babel narrative, however, it is humanity as a whole that built the city. There are three different phrases indicating humanity as the active subject: the first is "all the earth" (Gen 11:1), the second is "descendants of men" (Gen 11:5), and the third is "one people" (Gen 11:6). Among these three phrases, "decedents of men" is the most particular. The phrase "descendants of men" is said from the perspective of God. God came down to see the city and the tower that the descendants of men built. "The descendants of men" is perhaps used here to emphasize that the city is not built by a hero like Nimrod. Rather is built by the ordinary humanity as a whole. Thus, the project of "building the city" belongs to humanity as a whole, rather than to a single person like Cain or Nimrod. Gen 11:5 also shows the magnificence of "building the city". "Building the city" is a difficult project, so it needs many people and these people should speak the same language in order to be able to cooperate.

[313] In early exegesis, connecting with Gen 11:1-9 and Gen 10:8-12, some suggest that the Babel narrative implies that the builder of Babel is Nimrod or a king of Babylonia. For a review of such opinions, see Kugel, "The Tower of Babel," 229-32. The Babel story does not clearly state this. "It is noteworthy that the Babel Story contains no suggestion of royal or imperial motivation—in contrast to another tradition (Gen 10:8-12) that speaks of Babel as one of Nimrod's royal cities and a base for imperial expansion." See Anderson, *From Creation to New Creation*, 172.

Fourth, God and the humanity are connected together by the city "Babel" in Gen 11:1-9. Genesis 4 and 10 also mentions God. Cain built the city after he left the presence of God, and settled in the land of Nod, east of Eden (Gen 4:16). Nimrod is a mighty hunter before God, and there is also the saying "like Nimrod a mighty hunter before YHWH" (Gen 10:9). However, in the case of Genesis 4 and 10, God seems have no direct connection with building the city. In the Babel narrative, God is directly involved in humanity's project of building the city. The first appearance of God is in relation to the city: then YHWH came down to see the city and the tower which the descendants of men built (Gen 11:5).

At this point, it is interesting to note that when God saw the city, he did not think about the city, rather God thought about other things. What God thought about is the potential of humanity.

> And YHWH said: "Look, they are one people, and they all have one language. This is what they have begun to do, and now all that they plan to do will be possible for them." (ויאמר יהוה הן עם אחד ושפה אחת לכלם וזה החלם לעשות ועתה לא־יבצר מהם כל אשר יזמו לעשות) (Gen 11:6)

The reason why humanity is able to build the city, from the perspective of God, is that it shares the same language. As long as humanity has the same language, it will be able to do whatever it wants. Therefore, God's reaction is not directed at the city, but rather at the common language of humanity. The city did not irritate God because of its layout or its look, and it also did not irritate God because of the noise created by its construction. What God is concerned with is only the power of having a common language. That the city is not the target of God's attack is further suggested by the fact that there is no description of God destroying the city. Instead, God mixes the humanity's language and disperses the individual humans over the whole surface of the earth. Furthermore, according to Gen 11:8, it is humanity itself, rather than God, who stopped building the city:

> Then YHWH dispersed them from there over the surface of all the earth (ויפץ יהוה אתם משם על־פני כל־הארץ), and *they* stopped building the city (ויחדלו לבנת העיר) (Gen 11:8).

God did not destroy the city directly and he did not even directly stop humanity from building the city (Gen 11:8). The reason that the humans stopped building the city is that God dispersed them over the surface of all the earth.

While there are many differences between the descriptions of the city in Gen 11:1-9 and those in Gen 4:17 and Gen 10:8-12, the Babel narrative shares an important theme with Gen 4:6-7 and Gen 10:8-12. This theme is "wandering". The cities in Gen 4:6-7, Gen 10:8-12, and Gen 11:1-9 are all built by people who had wandered before. Cain left the presence of God, settled in the land of Nod, east of Eden (Gen 4:16), and then built the city (Gen 4:17). Nimrod did not build the city in his kingdom, rather it is after he entered Assyria from his kingdom, he built the other cities. In Gen 11:1-9, the narrator also states that humanity, as the builder of the city, first journeyed from the east, then found a valley in the land of Shinar, settled there, and started building the city. Therefore, as regards the building of the city in the primeval history of Genesis 1-11, the people did not build the city where they lived naturally, rather, they always built the city after having journeyed.[314]

3.2. The Function of the Tower

Compared to the other descriptions of the city in the primeval history, a striking characteristic of the city of Babel is that it has a tower.

> And they said, "Come, let us build for ourselves a city and a tower with its top in the sky (ומגדל וראשו בשמים), and let us make a name for ourselves, so that we will not be dispersed over the surface of all the earth." (Gen 11:4)

Gen 11:4 has generally been taken as evidence that the city was built by humanity in order to challenge the authority of God in heaven. God felt offended and then came down to destroy the city and disperse humanity over the whole surface of the earth. According to this interpretation, it seems that God came down immediately after the people decided to build the city and the tower reaching up into the sky. However, there is more information about the function of tower in Gen 11:4.

According to the narrative structure, Gen 11:4 describes three projects humanity wanted to undertake: 1) to building for themselves a city; 2) to build a tower reaching up into the sky; 3) to make a name for themselves. These projects can be understood as constituting a

[314] It is interesting that while the Israelites ancestors also travelled in the area of Mesopotamia and Canaan, "the city, having emerged in Genesis, recedes from view as a major phenomenon on the biblical landscape until the stories relating to the monarchy and the Iron Age", see O'Connor, "The Biblical Notion of the City," 19.

progressive sequence. Humanity must first complete project 1, then they can complete project 2, and finally they can complete project 3. This is probably also the reason why at the end of narrative the narrator only mentions that God mixed humanity's language and dispersed the humans over the whole earth. The tower is not mentioned with the city at the end, not because the tower is not important for the narrative, but rather because it is not necessary. The tower in the Babel narrative is not yet started to be built, and God therefore does not react to the tower. Humans are not able to complete the project 1. Consequently they are not able to build the tower.

Furthermore, the final aim of the humanity has nothing to do with the tower. The phrase "so that…not" in Gen 11:4 clearly shows that the final aim of humanity, or the reason why humanity needs to complete the three projects is so that they will not be dispersed over the whole surface of the earth. Therefore, the first three projects, including the building of the tower are merely necessary in order to not be dispersed over the whole surface of the earth. Thus, the building of the tower is only the way for humanity to achieve its final aim. The humans probably did not want to build the tower in order to challenge the authority of God.

From the perspective of God, his actions have no relation to the tower. This is suggested in particular by Gen 11:6-7. When humanity was building the city, God knew that there was one people and they shared a single language. It is this unity that makes it so that humanity is able to build the city. However, this is not what God is concerned. What God is concerned with is that "all that they plan to do will be possible for them". Thus God takes two steps to avoid that "all that they plan to do will be possible for them." The first step is mixing the language of humanity, the second step is dispersing humanity over the whole surface of the earth. It is noteworthy that God does not intend to destroy the city and tower at all. God only mixed the language of humanity and dispersed humanity over the whole surface of the earth. According to Gen 11:8, it is humanity itself who stopped building the city because the different groups could not understand each other' language. There is not even a mention of the tower in Gen 11:8, which describes God's actions.[315]

What God is concerned with is not, therefore, that "the tower with its top in the sky" could challenge his authority. God's speech in Gen 11:6 only reflects the fact that God is concerned with the power of a humanity speaking the same language that may influence the earth.

[315] In LXX, the "tower" is added in verse 8. See Ronald S. Hendel, *The Text of Genesis 1-11: Textual Studies and Critical Edition* (New York: Oxford University Press, 1998), 81-92, 144.

"Building the tower with its top in sky" only strengthens the sense that humanity has great power. The power of the humanity is so great that they were even able build the tower with its top in the sky. This does not necessarily show that humanity intends to build the tower in order to challenge the authority of God in the sky. Correspondingly, God did not mix the people's language and dispersed them because the city and tower themselves.

Furthermore, if the theme of the Babel narrative is that "the tower with its top in the sky" shows the hubris of humanity, the tower should be mentioned more times than only twice (Gen 11:4, 5).[316] The tower itself is not emphasized in Gen 11:1-9. If the narrator wanted to emphasize that the tower reaching up into the sky does irritates the God, he might have stated specifically in Gen 11:5 that God came down "from the heaven" to see the city and the tower, or that God came down to see the city and the tower "with its top in the sky", so as to emphasize the parallel between "the tower with its top in the sky" and "God's residence".

The use of the tower in the Babel narrative is very particular. In most cases, towers are used in the biblical texts as part of cities' fortification. Almost all towers in the biblical narrative are built for warfare. For example, in Judg 8:17; 9:46-47, 49, the towers are described as the part of fortification which can protect the people in the city (e.g., Judg 9:46). There are also many descriptions of the tower in Nehemiah (cf. Neh 3:1, 25, 26; 12:39). The tower is described naturally as a part of the city and has no other functions.[317] In Neh 8:4, the function of the tower is described as a place where the scribe Ezra is able to stand on to read the Torah to the public (Neh 8:4). Here the tower seems to simply be a high place. In 2Chr 26:15, the tower is described as the place where weapons were stored. Therefore, the tower used in the Hebrew bible is generally a part of a city and does not have special religious and ritual functions. Thus the tower in the Babel narrative probably does not symbolize the ziggurat or a

[316] Put in other words, compared to city, the tower is not the narrative focus, see Ephraim A. Speiser, "Word Plays on the Creation Epic's Version of the Founding of Babylon," *Or* 25 (1956), 322; Coote and Ord, *The Bible's First History*, 95; Fretheim, "Genesis," 410; Donald E. Gowan, *When Man Becomes God: Humanism and Hybris in the Old Testament* (PTMS 6; Pittsburgh: Pickwick, 1975), 28.

[317] Several passages mention the fall of towers, for example, Isaiah 30:25, Ezekiel 26:4, 9. See Sarna, *The JPS Torah Commentary, Genesis* בראשית, 83. However, the towers in these cases are primarily the fortified towers and are designed for war. For example, while Isaiah 30:25 mentions that the towers fall, it does not indicate the height of the towers. In the narrative context of Isaiah, the tower here is mainly a fortified tower (Isiah 13:22; 29:3), therefore the falling of towers in Isiah 30:25 is only about the desire to stop the war.

similar cultic sanctuary.[318] The tower in the Babel narrative is therefore probably just a fortification which is a necessary part of the city.[319]

The tower "with its top in the sky" is also the traditional expression used in Mesopotamian texts.[320] For example, the *Esagila*, the temple of Marduk in Babylon, means "house whose head is raised high".[321] This is, however, written in order to show the magnificence of the project of the tower. Correspondingly, the narrator of Gen 11:1-9 probably just uses the exaggerated phrase "tower with its top in heaven" to show the magnificence of the humanity's project.

Thus the function or the symbolic meaning of the tower is traditionally overemphasized. The tower itself is not the narrative focus of the humanity's action, and also does not concern God. What God is concerned about is rather humanity's power as it is reflected in the building of the city and the tower. The tower with its top in the sky is probably only a common expression and exaggeration, showing how magnificent the project is. Humanity has no intention to build the tower in order to challenge the authority of God, and God is also not offended by the tower built by humanity.

3.3. The Diversity of Language and the Diversity of Humanity

In the Babel narrative, the space and language are specifically connected with God's actions. God undertakes two main actions in Gen 11:1-9: one is mixing the language of humanity, and the other is dispersing the humans over the whole surface of the earth. Thus the diversity of language and of humanity are juxtaposed by God. In the Babel narrative, the phrase "all the

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[318] For the associations of the tower with the ziggurat, see Hugo Gressmann, *The Tower of Babel* (New York: Jewish Institute of Religion Press, 1928), 15-19; André Parrot, *The Tower of Babel* (New York : Philosophical Library, 1955); Sarna, *The JPS Torah Commentary, Genesis* בראשית, 82-83.

[319] Speiser suggests "a city crowned by a tower", see Speiser, "Word Plays on the Creation Epic's Version of the Founding of Babylon," 322; Coote and Ord, *The Bible's First History*, 95.

[320] See Ephraim A. Speiser, *Genesis: Introduction, Translation, and Notes* (AB 1; New York: Doubleday, 1964), 74-76; Sarna, *The JPS Torah Commentary, Genesis* בראשית, 82-83; Uehlinger, *Weltreich und "eine Rede"*, 236-42; Coote and Ord, *Bible's First History*, 96-97.

[321] See Wilfred G. Lambert, "Akkadische Mythen und Epen: Enuma Elish," in *Text aus der Umwelt des Alten Testament*, Band III, 591-93.

earth" is mainly used as a counterpart to the city "Babel", which is emphasized by the locative adverb "there":

> YHWH dispersed them *from there* over the surface of all the earth (ויפץ יהוה אתם משם על־פני כל־הארץ ויחדלו לבנת העיר) (Gen 11:8).

> Therefore it was called Babel, because "*there*" YHWH mixed the language of all the earth (על־כן קרא שמה בבל כי־שם בלל יהוה שפת כל־הארץ), and *from there* YHWH dispersed them over the surface of all the earth (ומשם הפיצם יהוה על־פני כל־הארץ) (Gen 11:9).

Therefore, through the use of the locative adverb "there", the whole earth corresponds to a specific place, namely the city of Babel. It is in the city of Babel that God mixed humanity's language and dispersed them over the whole surface of the earth.

The Babel narrative suggests that both language and space are controlled by God. When the early humans were in the city of Babel in the land of Shinar, they stayed in one place and spoke one language. Their projects of building the city, the tower, and making a name for themselves enabled God to see their power.[322] Thus God mixed their language and dispersed them over the whole surface of the earth. After they were dispersed, they no longer spoke the same language and were not able to complete such a huge project as building the city.

However, there is no clear information about the relation between the diversity of language and humanity in Gen 11:1-9. The diversity of language is only interpreted as the will of God. The diversity of language is not natural. It results first of all from God's actions. It is God who mixed the language, and the diversity of humanity is therefore not the reason for the existence of different languages. According to Gen 11:8, the diversity of humanity is also not because of the diversity of language. The diversity of humanity is the result of the will of God. It is God who dispersed humanity over the whole surface of the earth.

[322] There is also an interpretation according to which the city itself irritates God. See Frank S. Frick, *The City in Ancient Israel* (SBLDS 36; Missoula, MT: Scholars Press, 1977), 208; Gerhard Wallis, "Die Stadt in den Überlieferungen der Genesis," *ZAW* 78 (1966), 133-48; Gowan, *When Man Becomes God*, 12; Fokkelman, *Narrative Art in Genesis*, 18 n.12; Victor P. Hamilton, *The Book of Genesis: Chapters 1-17* (NICOT; Grand Rapids, Mich.: Eerdmans, 1990), 356. However, it seems that just the behavior of building city shows humanity's power which irritates God. The city itself is only used as means of showing the power of humanity.

While the Babel narrative suggests that both the diversity of language and the diversity of humanity are caused by God, the order in which this is done is ambiguous.

> Come, let us go down and let us mix there their language, that they will not understand one another's language
> (הבה נרדה ונבלה שם שפתם אשר לא ישמעו איש שפת רעהו) (Gen 11:7).
>
> Then YHWH dispersed them from there over the surface of all the earth, and they stopped building the city
>
> (ויפץ יהוה אתם משם על־פני כל־הארץ ויחדלו לבנת העיר) (Gen 11:8).
>
> Therefore, it was called Babel, because there YHWH mixed the language of all the earth, and from there YHWH dispersed them over the surface of all the earth
>
> (על־כן קרא שמה בבל כי־שם בלל יהוה שפת כל־הארץ ומשם הפיצם יהוה על־פני כל־הארץ) (Gen 11:9).

According to Gen 11:9, first there is "mixing the language", then there is "dispersing the humanity over the surface of all the earth". However, according to Gen 11:7-8, their order is not so clear. In Gen 11:7, God said he would first mix the language in direct speech. In Gen 11:8, however, the narrator states only that God dispersed humanity. Gen 11:8 does not say whether God has already mixed their language before he dispersed them over the whole surface of the earth. It is only Gen 11:9 tells that the mixing of language comes first, followed by God "dispersing humanity". In this sense, the attitude of the narrator to the relative order of the diversity of language and of humanity is ambiguous. He might have intend to keep both possibilities open, namely that the diversity of language is prior to the diversity of humanity, and verse vice.

The multiplicity of the population (see also Gen 1:28; 9:1)[323] in the Babel narrative accords with an important theme in Genesis 1-11. The Babel narrative seems expand on and reinterpret Gen 9:18-19, which describes the diversity of the people on the earth.[324] The power of the same language of humanity in Gen 11:1-9 is countered by God who created the world with language. At the same time, the multiplicity of language in different nations reflects the experience of the Israelites in the exilic period. The narrator takes Babylonia as

[323] Gen 11:4 is a refusal to fulfill the mandate of creation. See Brueggemann, *Genesis*, 97-104.

[324] Gertz, "Babel im Rücken und das Land vor Augen," 26.

the spatial setting for the diversity of language and humanity, claiming against the imperial policies of Babylonia. According to Gen 11:1-9, humanity should multiply and should speak different languages since this is already ordained by God.

Part D

I. Comparison between Space in Priestly Texts and Space in Non-Priestly Texts of Genesis 1-11

This section will discuss differences in the descriptions of space between Priestly texts (Genesis 1, Genesis 6-9) and non-Priestly texts (Genesis 2-3, 6-9 and Gen 11:1-9) of Genesis 1-11. Specifically, it makes a comparison between 1) Genesis 1 and Genesis 2-3. 2) the Priestly and non-Priestly flood narrative of Genesis 6-9. 3) Genesis 1 and the non-Priestly flood narrative of Genesis 6-9. 4) the Priestly flood narrative of Genesis 6-9 and Gen 11:1-9. 5) Genesis 2-3 and the Priestly flood narrative of Genesis 6-9. 6) Genesis 1 and Gen 11:1-9. They will be compared from the perspective of physical space, conceptual space and symbolic space.

1. Genesis 1 and Genesis 2-3

1.1. Physical Space

Genesis 1 and Genesis 2-3 are two different creation accounts that are juxtaposed. Space is described from two different perspectives.

In Genesis 1, God's space is initially defined through the relation between God and heaven and earth in Gen 1:1-2 and 2:3: God is not in heaven and earth when he creates them. God has his own space where he can "rest". In the act of creation, the distance between God and the

world is hard to identify since the way God created the world is abstract: God created the world through his speech. However, the viewpoint indicated by the phrase "God saw that it was good" (Gen 1:10, 12, 18, 21, 25, 31) show that God is "above" the space he created. Gen 1:26 and Gen 2:2-3 imply that there are two particular spaces associated with God: Gen 1:26 shows a public space, where the divine councils are held, while Gen 2:2-3 shows a residential space where God rests.

While in Genesis 1 humanity is only shown in Gen 1:26-29, some narrative viewpoints indicate spatial relations between humanity and the world. For example, the phrase "fill the earth" in Gen 1:28 indicates that humanity is above the earth. In Gen 1:20, the description of the birds flying "in the open expanse of heavens", rather than "above the heaven" shows the point of view of humanity.

The natural spatial balance is emphasized by the narrative structure of the text. An important characteristic is that the spatial settings refer to each other as spatial points. For example, on the second day (Gen 1:6), the sky was created with reference to the waters, which were taken as a spatial reference point. The reference points are constructed through the use of reference words, which can be prepositions or verbs. For example, in Gen 1:20 and 22, there are different prepositions "above" (על) and "on" (ב) for the "flying of birds" and the "multiplication of birds", showing the different spatial relations between the birds, the sky and the earth. "Multiplication", as a reference word, specifically shows the relation between birds and earth in Gen 1:22.

For Genesis 2-3, the garden in Eden and its spatial settings, especially the two trees and the four rivers, are important narrative elements. In Genesis 2-3, in opposition to Genesis 1, space is mainly constructed through the actions of God, the first man and Eve. Gen 2:4b-7 describes the world before God planted the garden in Eden. The phrase "God made earth and heaven" (Gen 2:4b) shows a different perspective on the creation described in Genesis 1. After God formed the first man, he immediately planted a garden in Eden. God's actions in the garden are described in anthropomorphic terms, which are rare in Genesis 1. The fact that God walks in the garden implies that God has a body and shows up in the garden in person. However, as in Genesis 1, there are no direct descriptions of God's appearance.

Humanity's space can be described according to the movements of God, the first man, and Eve. First, the relation between humanity and the earth is emphasized more directly than it is in Genesis 1. The *inclusio* of the "earth" in Genesis 2-3 shows the importance of the relation

between humanity and the earth. At the same time, Gen 2:8 and Gen 2:15 demonstrate different pictures of the relation between the first man and the garden. In Gen 2:8, the first man was put directly into garden and does not need cultivate it, while Gen 2:15 suggests that the first man is taken by God into the garden from somewhere else to cultivate and keep it. When humanity was in the garden, the direct interactions between God and humans showed their proximity to each other. The actions of the first man and Eve also to some extent show their spatial relations. For example, the use of the second person plural in Gen 3:6 shows that when Eve gave the fruit to the first man, the first man was with her. On the whole, the spatial relations are constructed through the movements of God, the first man and Eve in Genesis 2-3.

Gen 2:4b-7 describes the situation of the world before God sent the rain (Gen 2:5). Compared to Genesis 1, which describes specifically how God created the world over seven days, Gen 2:4-7 does not describe the process of creation. Rather, Genesis 2-3 focuses more on what the world is like. The location of the garden is an important spatial aspect in Genesis 2-3. A striking difference from Genesis 1 is that Gen 2:8 uses cardinal directions. Gen 2:8 states that the garden is planted in the "east" (קדם). Furthermore, the four rivers described in Gen 2:10-14, which are added later, basically allows us to locate the garden in Eden near Jerusalem. Two trees, which are highly symbolic, are located in the middle of the garden.

1.2. Conceptual Space

Genesis 1 describes a well-structured cosmos. God created the world over seven days, and the spatial settings are constructed in sequence. Genesis 1 emphasizes a stratified view of the cosmos. The cosmos is basically structured into the space above heaven, heaven, the sky, the earth, and the deep water. In this stratified cosmos, the specific spatial settings are created referring to each other and show well-structured spatial relations. According to their spatial relations, an "internal circle" exists from the primordial earth and water and then back to them.

The spatial relations are emphasized in Genesis 1, which shows the universality of space. The spatial relations may provide a static space that cannot be easily destroyed. There is also no cardinal orientations in Genesis 1, a fact which also emphasizes the universality of space. The cardinal directions imply anthropocentrism, since they generally take the human body as

starting point. The anthropocentrism in Genesis 1, however, is mainly from the perspective of functionalism. Humanity is asked by God to manage the whole earth (Gen 1:28).

Genesis 1 shares many similarities with other Near Eastern creation myths or epics, for example *Enuma Elish.*[325] However, Genesis 1, as a creation myth, also conforms to a vision of a non-mythological narrative. On the one hand, Genesis 1 shows a world created by God, and states that God created the world in seven days. On the other hand, Genesis 1 provides a vision of less mythical space. For example, God is not personified. Speech, as a mythical element, comes from God. However, it is emphasized that speech as an abstract medium for creation. And God only uses the speech, rather than physical contact, in order to create the world.

Because of the different spatial relations concerned, Genesis 2-3 shows a different type of conceptual space. The view of cosmos is different from Genesis 1, since it is emphasized that it is horizontal in Gen 2:4b-7. The narrative focus in Gen 2:4b-7 is on the earth, the field and the plants in the ground, which all belong to earthly world of humanity. At the same time, the narrator also keeps the vertical view of cosmos by the "rain" sent by God in Gen 2:5. The rain, in the biblical texts, is generally sent by God from heaven. However, the rain here is also described with respect to the earth: there was no shrub and plant of *the field* because there was no rain.

In Genesis 1, the well-ordered spatial relations rather than the specific geographical locations are emphasized. In opposition to this, Genesis 2-3 is not concerned with the maintenance of spatial relations. Rather, Genesis 2-3 emphasizes more the specific places. The most important place is the garden in Eden. The garden in Eden is portrayed as the center of the world, which is shown rhetorically by the conservative narrative sequence: Genesis 2-3 first describes the broader space of heaven and earth, then the east, Eden, and then the garden in Eden. In the center of the garden there are two trees. The land in the garden is also opposed to the ground outside the garden, a fact that is shown not only by the movement of the first man (e.g., Gen 2:8, 15), but also by the correspondence between Gen 3:17-19 and Gen 2:5. Around the garden the relation between God and humanity is reflected. In addition, the garden in Eden is described as an "other" space through certain spatial oppositions, for example, "the garden in Eden" (גן־בעדן) and "untilled ground" (ואדם אין לעבד את־האדם) out of the garden,

[325] For the discussion of the "cosmic geography" in *Enuma Elish*, see Wayne Horowitz, *Mesopotamian Cosmic Geography* (Winona Lake, Indiana: Eisenbrauns, 1998), 107-28.

“river in the garden” (ונהר יצא מעדן להשקות את־הגן) and “streams” out of the garden (ואד יעלה מן־הארץ והשקה את־כל־פני־האדמה).

As in Genesis 1, there are also speeches of God to humanity in Genesis 2-3. However, the ways God speaks to the first man in Gen 2:16-17 are described not only with the verb “say” (e.g., 3:9), but also with “call” (e.g., 3:9) and “command” (Gen 2:16-17). An important theme of Genesis 2-3, the change in distance between God and humanity, is also a typical conceptual space. The conceptual distance between God and humanity is constructed rhetorically through the use of the verbs “command”, “call” and “say”.

1.3. Symbolic Space

Genesis 1, as a production of the Priestly authors, gives the space and spatial settings a particular symbolic meaning which shows the influence of their historical setting. Genesis 1 can be dated in the late of exilic time and the beginning of the Persian Empire. The Priestly authors are probably exiles in the land of Babylon. On the basis of this, the symbolic space can in general be described from the perspective of culture and social influence. For example, the balance of the world shows the Priestly interest in the order and separation. In addition, Genesis 1 emphasizes the spatial relations rather than specific geographical places, which, in spatial terms, shows Priestly thoughts about the fall of Jerusalem: whereas Jerusalem and other locations were destroyed, the Priestly narrator describes a cosmos where the basic spatial relations are maintained and cannot be easily destroyed.

Genesis 1 also has a different perspective from the other biblical creation accounts. Compared to Genesis 2-3, Genesis 1 describe creation primarily from the perspective of God: how God created the world through his speeches and arranged of the spatial settings. Genesis 2-3, however, is written more from an anthropological perspective. The narrator is more concerned with the spatial relation between humanity, field and the garden in Eden. Genesis 1 describes a well-structured space in which human live. It also describes a structured and balanced world. This world will last because of its well-balanced spatial relations. At first glance, the relation between the humanity and the garden in Genesis 2-3 is also beneficial because the garden offers the fruits for humans, and humans do not need to till the ground in the garden. However, the garden in Eden is at the same time filled with chaos. After all, the

first humans, having listened to the serpent, ate the fruits of the forbidden tree and were expelled from the garden in Eden.

Specifically, the garden in Eden may symbolize the land of the Judah and Israel, the promised land which was lost after the fall of Samaria (722 B.C.E.) and Babylon (587/586 B.C.E.). In this symbolism, the description of the four rivers in Gen 2:10-14 plays an important role. This passage, which might have been inspired by Ezek 47:1-12, basically locates the garden in Eden near Jerusalem. While the topographical descriptions of the garden in Eden do not quite fit the whole mythical narrative style of Genesis 2-3, Gen 2:10-14 shows the ambiguity by the mixing geographical and non-geographical visions. In addition to the four rivers, the cherubim are another important point. On the one hand, the cherubim connect the garden in Eden to land of Judah and Israel. On the other hand, the cherubim make the garden in Eden a sacred, and at the same time, forbidden space. Taking the social and cultural context into account, the symbolism of the garden in Eden emphasizes a different perspective from Genesis 1. The symbolism of garden in Eden suggests that the former promised land has been lost and that the Israelites will not come back. Genesis 2-3 emphasizes more earthly life without the temple.

2. The Priestly and Non-Priestly Flood Narrative of Genesis 6-9

2.1. Physical Space

The flood narrative of Genesis 6-9 is interwoven out of a Priestly version and a non-Priestly version. The content of the Priestly version includes Gen 6:9-22; 7:11, 13-16, 18-21, 24; 8:1-5, 7, 13-15, 17-19; 9:1-17. The content of the non-Priestly version includes Gen 6:5-8; 7:1-5, 7-9, 10, 12, 16b-17, 22-23; 8:1b, 2b-3a, 6-12, 13b, 20-22. Space in Genesis 6-9 can also be structured into God's space, humanity's space and natural space.

In the Priestly flood narrative, God's space is first reflected by its relation to the earthly world. The verb "see" (Gen 6:12), and the expression "before the world" imply that God is in a higher position and is not in the earthly world. God can also move freely between his own space and this world. Especially when God established covenant with Noah, the context is composed by earthly spatial settings. For the non-Priestly flood narrative, God's space is also

defined by its relation with the earthly world. The verb "see" in Genesis 6:5 indicates that God is not in the earthly world, and is in a high position so that he could see the humanity as a whole in the earth. However, God's high position is further suggested by the "rain" sent by God, which is different from the Priestly flood narrative.

At the beginning of the flood narrative, Gen 6:9 describes how Noah walked with, rather than before God. The proposition "with" may suggest a close proximity between Noah and God. In the non-Priestly version, however, the phrases "in the sight of YHWH" (בעיני יהוה) and the verb "see" (ראה) hardly suggest such a relation.

The ark is the most particular space associated with Noah both in the Priestly and non-Priestly flood narrative. However, there are several important differences in their accounts. First, the Priestly flood narrative describes specifically how God asked Noah to build the ark, and describes even its most basic geometrical features. In the non-Priestly flood narrative, however, there is no information about where the ark is from and what its geometrical features are. God just asks Noah to enter the ark, as the ark was already there. Second, "the window of the ark" (Gen 8:6) and "the covering of the ark" (Gen 8:13b) seems to anticipate the geometrical features of the ark, which are not found in the non-Priestly flood narrative.[326] Third, both the Priestly and non-Priestly flood narratives mention the ark during flood: "and the waters increased, and bore up the ark" (Gen 7:17), and "it rose high above the earth when there is flood, the ark floated on the surface of the water" (Gen 7:18). They use the position of ark to indicate the height of the flood. Fourth, after the flood, one striking difference of the descriptions of the ark between the Priestly and non-Priestly flood narratives is that the non-Priestly flood narrative describes specifically how Noah sent the birds from the ark in Gen 8:6-13b.

As regards the natural space in the Priestly flood narrative, the earth is first shown as a relative space to the violence of humans by the verb "fill" (מלא) (Gen 6:11). The earth is also emphasized as the spatial focus before the flood. The way in which God destroyed the world in the Priestly flood narrative is by connecting the rain from the windows of the heavens and the fountains of the deep. During the flood, the mountains are an important spatial setting, since the phrase "the high mountains" and the noun "mountains" indicate both the height of

[326] The different descriptions of the ark also cause the confusion about the way the Priestly flood narrative and the non-Priestly flood narrative are interwoven, see Gertz, "Beobachtungen zum literarischen Charakter und zum geistesgeschichtlichen Ort der nichtpriesterschriftlichen Sintfluterzählung," 41-57.

flood and the scale of the flood. The mountains of Ararat are even specifically described as the place where the ark comes to rest and God establishes the covenant with Noah. In addition to mountains, the "cloud", "earth" and "rainbow" all vividly construct a spatial setting for the establishment of the covenant.

In the non-Priestly flood narrative, the earth is also an important spatial setting before the flood. At the same time, another spatial setting appeared together with the earth is the sky, which is used as the locative adverb for "birds". The rain in the non-Priestly flood narrative is highlighted as the only way in which God destroyed the world. The rain is also not described as being from the windows of heaven, rather, the rain is directly sent by God. During the flood, the height of the flood is measured by the ark and the earth, rather than the mountain. After the flood, the spatial setting of the non-Priestly flood narrative is different from that of the Priestly flood narrative. The non-Priestly flood narrative focuses on the altar in Gen 8:20-22. There is no description of the natural environments after the flood.

2.2. Conceptual Space

The Priestly and non-Priestly flood narrative both reflect a vertical view of the cosmos. However, they reflect this vision in different ways. In the Priestly flood narrative, the narrator describes a vertical axis which runs from deep in the earth up to heaven. The flood is formed from the fountains in the great deep and the rain from the heaven (Gen 7:11). The fountains deep in the earth are described first, followed by the rain from the heaven (Gen 7:11; 8:2). Therefore the vertical direction is shown from the down to up.

The vertical view of the cosmos is also emphasized in the non-Priestly flood narrative, yet there is no description of the waters from deep in the earth. It is only the rain "sent by God" (אנכי ממטיר על־הארץ) that fell on the earth, forming the flood (e.g., Gen 7:4, 12, 17). Between the earth and the space where the rain is, the sky is emphasized by the description of the phrase "birds of the sky" (e.g., Gen 6:7). It seems that the narrator intends to always use the word "sky" with the birds to emphasize the sky, which is between the space above the sky and the earth under the sky. Therefore there is a three-level view of the cosmos in the non-Priestly flood narrative.

The “rain” (גשם) seems not to be a natural phenomenon in either the Priestly or the non-Priestly flood narrative. The rain in the Priestly narrative of flood comes about because “the windows of the heaven open”, which implies that the rain is probably from God who opens the windows. However, the non-Priestly flood narrative explicitly states that the rain is sent by God, while there is no locative adverb “heaven” (שמים).

Corresponding to Genesis 1, the Priestly flood narrative shows a mixture of mythical space and less mythical space. The flood is first of all a projection of natural phenomena. These natural phenomena, when described in the narrative of flood, also have the mythical characteristics. Specifically, the mixture of mythic and less mythic space occurs through the juxtaposition of natural geographical and super-natural terms. Take the ark for example. The ark is described in geographical terms and the specific dimensions of the ark are described in geometrical terms (Gen 6:14-16). However, the mythical function of ark is indicated by the claim that the ark is only the place that survived the flood (Gen 7:18). In addition, natural geographical terms are usually juxtaposed with mythical descriptions. For example, in Gen 7:19-20, compared to “fifteen cubits higher”, which is less mythical, “all the high mountains everywhere under the heavens were covered” is more mythical.

Furthermore, there is also the fluid zone between God and human realm in the Priestly flood narrative. God seems appear freely in the human realm, and a lot of scenes of God’s activity is shown in scenes with human activities. This is first shown in the description “Noah walked *with* God” (Gen 6:9). Second, God instructs Noah specifically how to make the ark (Gen 6:14-22). Third, the flood recedes from the earth as God remembered Noah (Gen 8:1). Fourth, after the flood, it is God who asks Noah come out of the ark (Gen 8:16). God is also in the human realm when he establishes the covenant with Noah (Gen 9:12-17). In the non-Priestly flood narrative, there is also blurred boundary between God and the human realm. Whereas God does not tell Noah how to make the ark, God locks the ark during the flood. Then God may appear after the flood (Gen 8:20-22).

Both Priestly and non-Priestly flood narrative show their concern with the earth. In Gen 6:5-8, the non-Priestly flood narrative, like the Priestly flood narrative, shows its concern with the earth at the beginning of the narrative. However, the earth as a spatial concern retains through the whole non-Priestly narrative of flood. There are even two different words “earth” (ארץ) and “ground” (אדמה) that indicate the earth. In the non-Priestly flood narrative, there are two aspects of the earth as conceptual space that should be considered: the “scale” of the earth and how rhetorically the earth is shown to be a spatial focus. The scale of the earth in the non-

Priestly flood narrative not only includes the earth where humans, animals and creeping things live, but also the sky. The sea, which is a component of the world of creation in Genesis 1, is not included in the earth in non-Priestly flood narrative.

The "earth" (ארץ) or "ground" (אדמה) appears quite often in the non-Priestly flood narrative (Gen 6:5, 6, 7; 7:3, 4, 23; 8:8, 9, 11, 13b, 21, 22). The earth appears in almost every sentence in God's monologue for deciding to destroy the world (Gen 6:5-8). In God's speech to Noah in Gen 7:1-5, the earth is emphasized using by two different words: "earth" (ארץ) and "ground" (אדמה). When God sends the rain, the spatial point to which the rain and flood refer is emphasized as being the earth (Gen 7:12, 13). When the waters increase, the earth and the ark are that only two spatial settings that measure the height of the flood (Gen 7:17). In the Priestly flood narrative, however, the mountains are described as the measurement (e.g., Gen 7:19). After the flood, the earth again becomes the narrative focus in the monologue of God in Gen 8:20-22. The earth is the only space that God is concerned with.

2.3. Symbolic Space

In the Priestly flood narrative, the "bow" (קשת) is clearly described as a symbolic sign. In addition, the space where God established the covenant with Noah can be suggested as a symbolic world (Gen 9:13-17). For the "bow" as a symbolic sign, its symbolic meaning is explicitly described by God: the bow is the sign "of the covenant which I am making between me and you and every living creature that is with you, for all successive generations" (Gen 9:12). The bow is emphasized as a symbolic sign again and again in God's speech in Gen 9:13-17. While the word "bow" in other biblical texts is generally used as a "weapon",[327] the Priestly narrator, by wordplay, appropriated the bow for a peaceful atmosphere in the covenant space. The bow, as a symbolic sign, makes the covenant space a symbolic space through its aura. It can be seen that the bow is made a symbol is made through action: God puts the bow in the cloud and gives symbolic meaning to the bow, as a result the bow became a symbolic sign. This is also the case with the Ararat mountains. In the Priestly flood narrative, there is no description of the cultic place like the altar, which appears in the non-

[327] See e.g., Udo Rüterswörden, "Der Bogen in Genesis 9. Militärhistorische und traditionsgeschichtliche Erwägungen zu einem biblischen Symbol," *UF* 20 (1988), 247-63.

Priestly narrative of flood. The place where God establishes the covenant is on the mountains of Ararat. Among other spatial settings, the mountains of Ararat become a symbolic sign through a symbolic action: God established the covenant with Noah.

In the non-Priestly flood narrative, the symbolic space is constructed after the flood in a different way (Gen 8:20-22). First, God does establish a covenant with Noah, and does not even speak to Noah. There is only a monologue of God around the altar. In the biblical narrative, the altar sometimes symbolizes the ownership of a place. In the non-Priestly narrative of flood, the altar is described as the first place on the earth after the flood. However, there is no description of the ornaments of the altar, which shows an anti-iconic ideology. While God gives a monologue when he smelled the burnt-offerings from the altar, the narrator does not state whether God appears or not. Only the verb "smell" implies that God may be at a place where he could smell the offerings. There is also no description of the mountain referring to the altar, which is usually shown as such in the biblical narratives. Probably for the Priestly narrator, the altar embodies the idea of locative sanctuaries as that established by Abraham, Jacob, Moses and Joshua (e.g., Gen 12:7, 8; 13:18; Josh 8:30). The Priestly narrator therefore avoids using the cultic place in the narrative of flood. For the non-Priestly narrator, the mountain is probably an important and sacred space, and therefore he does not mention the mountain in the flood narrative.

There are also two other important conceptual spaces in the non-Priestly flood narrative, which are shown before the flood and when the waters recede. The first is the correspondence between the spatial settings in Gen 7:1-5 and the description of the flood in Gen 7:12, 16b, 17, 22, 23. Gen 7:1-5 is God's speech to Noah. This is the longest speech in the flood narrative and God explains exactly how he will destroy the world and save Noah. God's absolute sovereignty is shown by the correspondence of spatial settings between God's speech and the flood description. Almost every spatial setting mentioned by God correspond to the following description of the flood in Gen 7:12, 17, 22, and 23. This shows that everything that God wanted to save was saved and that, everything that God wanted to destroy was destroyed.

While there is no specific description of the ark before the flood, the non-Priestly flood narrative makes the ark an important space in the flood, especially when the waters recede (Gen 8:6-13). It is not only in the ark that Noah and those with him survived, but also from the ark that Noah sent the birds to see whether the land is dry enough for them to disembark. In Gen 8:6-13 the ark is specifically made as a symbolic space: the ark is the center of the world. The change of the situation of the land, the descriptions of the Noah and the birds'

actions are closely focused around the ark. In Gen 8:6-13, the ark is constructed rhetorically as the center of the different kinds of spatial relation between Noah, the birds, heaven, and the earthly world. Noah sent the birds from the ark three times in order to see whether the land was dry. The first bird, a raven, did not come back, which might indicate that the rain had lessened. This shows a relation between heaven and earth. The last two birds, which were doves, came back when they found no place to set its foot (Gen 8:9). When they come back, it is Noah himself who puts out his hand and takes the dove. This description shows the relation between Noah and the ark, between the birds and the ark, between heaven and earth, between Noah and the birds. The ark here is the center of these spatial relations, and Noah, who is in the ark, becomes the center of the ark. Together, they become the center of power.

2.4. The Spatial Construction in the Final Text of Genesis 6-9

While the flood narrative of Genesis 6-9 is woven together out of two different versions, the final text basically constitutes a harmonious narrative. What, then, are the concepts of space reflected in the final text of Genesis 6-9? It seems that when the "compiler" combined the Priestly and non-Priestly flood narratives together, on the one hand, he retained to a great extent their original characteristics, on the other hand, he has intention of making the two versions complement each other. This is supported by the descriptions of God's space, humanity's space and natural space.

As regards God's space, in both Priestly and non-Priestly flood narratives, the most important characteristic is that God can move freely between his own space and the earthly world. God's movement creates a fluid boundary between God and human realm. Therefore, whereas God actions are not mainly described in anthropomorphic terms in the Priestly version, it is not unsuitable that in the non-Priestly description of God "shuts" Noah in the ark during the flood (Gen 7:16b) among the Priestly passages. This is the only verse describing directly that God acts on the earth in Genesis 6-9. It is suitable for both the Priestly and non-Priestly versions.

The spatial relationships between God and human world shown in the Priestly text of Gen 6:11-13 and the non-Priestly text of Gen 6:5-8 complement each other. In both the Priestly and non-Priestly versions, God's space is presented from the perspective of God's actions. God is in a high position when he watches the human world. However, in Gen 6:11-13, the

"earth" is the spatial focus from the perspective of God. What God sees is "flesh" (בשר), meaning humanity and the animals. In Gen 6:5-8, however, what God sees from his high position is humanity itself. Therefore, while Gen 6:11-13 presents a more cosmological perspective by constructing the spatial relation between God and the whole world, Gen 6:5-8 emphasizes the spatial relation between God and humanity. Therefore, the Priestly and non-Priestly flood narratives demonstrate a both cosmological and anthropomorphic perspective before the flood.

As regards the space associated with humanity, the spatial element that effectively shows the complementarity of space in Priestly and non-Priestly texts is the ark. In the Priestly flood narrative, the construction of the ark is described in detail (Gen 6:14-16). However, there are not too many descriptions of the ark in the following Priestly flood narrative. Whereas there is no mention of constructing of the ark in the non-Priestly flood narrative, the ark's function is described in detail in Gen 8:6-12. Thus, the Priestly and non-Priestly flood narrative present the ark from the perspective of construction and function.

It seems that it is difficult to see the space after the flood in both Priestly and non-Priestly flood narratives as complementary to each other. After the flood, the spatial context in the Priestly flood narrative is more cosmological. God establishes the covenant with Noah on the mountains of Ararat. Furthermore, the other spatial elements like the bow (Gen 9:13-14, 16), the clouds (Gen 9:13-14, 16) and the water (Gen 9:15) are all natural phenomena. However, the spatial context is the altar and sacrifice in the non-Priestly flood narrative (Gen 8:20-22).[328] While there are also natural phenomena described in Gen 8:20-22, they are mentioned in God's speech rather than in the spatial context. However, the spatial contexts in Gen 9:1-17 and Gen 8:20-22 are not completely contradictory because God does not speak to Noah in Gen 8:20-22. However, in Gen 9:1-17, God speaks in close proximity to Noah. The two narrative scenes are therefore complementary to each other in terms of God's actions.

With respect to the natural space, the "rain" (גשם) in the non-Priestly version and the "water from heaven, the fountains of the great deep" (נבקעו כל־מעינות תהום רבה וארבת השמים נפתחו) in the Priestly version are spatial elements which are hard to harmonize. However, the mountain is a natural spatial element that is complementary in the Priestly and non-Priestly flood narrative. In the Priestly flood narrative, the mountain is an important spatial setting. The

[328] With regard to Noah's sacrifice after flood, there is similar theme in the *Epic of Gilgamesh* (XI 159-161) and *Atrahasis* (*COS* I, 450–53), see Wenham, *Genesis 1-15*, 159-64.

mountain is either the measurement of the height and scale of the flood or the place on which God establishes the covenant with Noah. In the non-Priestly flood narrative, there is no mention of the mountain. Both Priestly and non-Priestly versions do not mention the sea during the flood. The fish of sea are only described after the flood in the Priestly Gen 9:2. Probably, it was hard for both Priestly and non-Priestly narrator to explain how the fish of the sea were destroyed by the flood.

3. Genesis 1 and the Non-Priestly Flood Narrative of Genesis 6-9

3.1. Physical Space

As regards God's space, God does not act in Genesis 1 as directly as in the flood narrative of Genesis 6-9. In Genesis 1, God's space is mainly defined by the relation between God's own space, the earth and the heaven. In the non-Priestly narrative of flood, however, God's space is not only defined by the relation between God and the earth, but also suggested by the spatial relation between God, Noah, the ark and the altar. On the whole, whereas both Genesis 1 and the non-Priestly narrative of flood show that God is beyond the earthly world and has his own space, God appears on the earth in the non-Priestly flood narrative because he shuts Noah in the ark (Gen 7:16b).

As regards humanity's space, there is not quite a lot of information in Genesis 1. Only the phrase "fill the earth" (ומלאו את־הארץ) in Gen 1:28 indicates that the humanity is on the earth. In addition, the description of the birds as flying "in the open expanse of heavens" in Gen 1:20 shows a point of view of humanity. In the non-Priestly flood narrative, since humanity is a main actor, a lot of space can be constructed around human actions. The most important human spaces are the ark and the altar in the non-Priestly flood narrative.

There are also several differences between the natural spatial settings of Genesis 1 and of non-Priestly flood narrative. In the case of Genesis 1, the basic spatial settings are "the sky and the earth" (את השמים ואת הארץ), "the surface of deep" (על־פני תהום), "the surface of the waters" (על־פני המים), "seas" (ימים), "the face of all the earth" (על־פני כל־הארץ), "the expanse of the sky" (רקיע השמים), and "the waters" (המים). In the Priestly flood narrative, the spatial

settings are basically the same as in Genesis 1. The Priestly flood narrative of Genesis 6-9 describes the sky, the earth, rain from heaven, which is above the sky, and the fountains deep in the earth. In addition, the Priestly flood narrative of Genesis 6-9 also describes the seas. Therefore, the Priestly flood narrative of Genesis 6-9 describes three spatial dimensions, namely the sky, the earth and the seas, and shows a similarly stratified view of cosmos.

In the non-Priestly flood narrative, the spatial settings are mainly the earth and the sky. The sky is also generally used as the locative adverb in relation to birds. The most important difference is that there are no fountains deep in the earth and the seas in the non-Priestly flood narrative. For the non-Priestly flood narrative, the most important natural spaces are heaven, from where the rain is sent, and the earth, where humanity lives. The earth is shown to be the most important narrative focus in the non-Priestly flood narrative.

3.2. Conceptual Space

In the non-Priestly flood narrative, the view of the cosmos follows basically the view found in Genesis 1. The view of the cosmos is also stratified, which is mainly indicated by the rain from the heaven above the sky. However, there is no description of the deep earth in the non-Priestly flood narrative.

In addition, because of the difference between their natural spatial settings, the non-Priestly flood narrative does not emphasize how God destroyed the well-ordered world and the well-structured spatial relations. The spatial focus in the non-Priestly flood narrative is the earth. The non-Priestly narrator shows how God destroyed the earth where humanity lives. While there is only one place where the word “field” (אדמה) is used in Genesis 1 (Gen 1:25), it appears more times in the non-Priestly narrative of flood (Gen 7:4, 23; 8:13b). The spatial reference to the earth in the non-Priestly narrative of flood is mainly to the creatures on the earth. In Genesis 1, the earth is also the center of the spatial relations. However, the spatial reference to the earth involves other spatial settings, which are indicated by “internal circle”. Therefore Genesis 1 and the non-Priestly flood narrative show the earth as the spatial focus in two different manners.

There are not many descriptions of humanity in Genesis 1. The anthropocentrism in Genesis 1 is mainly reflected in its functionalism. God asked humanity to manage the world.

In the non-Priestly flood narrative, Noah, the representative of humanity, is a main character. God's actions are all about humanity, which is mainly demonstrated by his speeches in Gen 6:5-8 and his monologue in Gen 8:20-22. The reason why God destroyed and saved the world has to do with humanity living on the earth. Noah's power is especially reflected in Gen 8:6-13. The ark is described as the center of spatial relations. The ark becomes the center of the world. All of the information should be brought back to the ark. Noah, who is in the ark, is at the center of the power.

The spatial relations in Genesis 1 also reflect the universality of space. God does not seem to be in the earthly world when he creates the world. In the non-Priestly flood narrative, while there the boundary between God's and humanity's realm is less apparently blurred than in the Priestly flood narrative, God is able to intervene more freely in the earthly world. God talked to Noah directly, and when the flood occurred, it was God who locked the ark. After the flood, God probably appeared in a realm from where he could smell the burnt-offerings.

3.3. Symbolic Space

In both Genesis 1 and the non-Priestly flood narrative, God has absolute power over the earth. God's power in Genesis 1 is reflected in the fact that he created the order of the world through his speech. Speech is therefore an important medium for God's power in the earthly world. This may reflect priestly interests. Some biblical texts reflect the fact that the instructions in ancient Israel are associated with priests (Jer 18:18; Mal 2:6-9). In Genesis 1, God's speeches highlight the authority of priestly instructions. Especially after the fall of Jerusalem and the temple, God has no resident place on the earth. The instructions should be further emphasized on behalf of the priestly circle.[329]

In the non-Priestly flood narrative, however, God's absolute sovereignty over the earth is reflected in the fact that he could destroy and save the world at will. The way God destroyed the world is not through speech, bur through rain, which is a concrete natural phenomena. God sent the rain to destroy the earth and the creatures. However, in the non-Priestly flood narrative, speech does play an important role, which is especially reflected God's long speech to Noah in Gen 7:1-5. God's power is shown by the correspondence of spatial settings

[329] Smith, *The Priestly Vision of Genesis 1*, 66-67.

between Gen 7:1-5 and the following descriptions of the flood in Gen 7:12, 16b, 17, 22, 23. While God does not control the world through his speech, this correspondence between spatial settings also shows that God has absolute power over the earth.

Genesis 1 describes a balanced world, which may reflect the contemporary situation. This is the world the Israelites longed for after the fall of Judah and Jerusalem.[330] For the non-Priestly flood narrative, even this well-structured world could be destroyed by God. It is only after the flood God decides not to destroy the world again. This fact may provide evidence against the view that the world can be destroyed if humanity is not obedient to God. There is no description of the cultic places related to Jerusalem or to the temple. In the non-Priestly flood narrative, however, there is a description of the altar after the flood. At the same time, the altar is also highly symbolical. The narrative of the altar only focuses its function of offering. God decided not to destroy the world again around the altar.

4. The Priestly Flood Narrative of Genesis 6-9 and Gen 11:1-9

4.1. Physical Space

Both the Priestly flood narrative of Genesis 6-9 and Gen 11:1-9 show the nature of the spatial relation between God and the earthly world. In the Priestly flood narrative, God's space primarily located on a higher level and is not in the earthly world. In Gen 11:1-9, God's space is more complex, since there are more descriptions of God's actions (Gen 11:5-9). The verbs "come down" (Gen 11:5) and "go down" (Gen 11:7) show that God is in a high position, and he needs to "go down" in order to see the people on the earth. In addition, the expression "dispersed them from them over the surface of all the earth" also shows that God's space is relative to the whole earth. In the flood narrative, the God's high position is mainly reflected by the use of the verb "see". However, there is still no direct description of God's actions on

[330] See Thomas Krüger, "Genesis 1:1-2:3 and the Development of the Pentateuch," in *The Pentateuch: International Perspectives on Current Research* (ed. Thomas B. Dozeman, Konrad Schmid, and Baruch J. Schwartz; FAT 78; Tübingen: Mohr Siebeck, 2011), 137-38.

earth in Gen 11:1-9. God's actions on earth are only implied by the consequences of his actions for humanity.

Humanity's space in the Priestly flood narrative is constructed by Noah's actions. The proximity between God and Noah is shown physically and conceptually by the use of the phrase "Noah walked with God" (את־האלהים התהלך־נח) (Gen 6:9) and by God's direct speeches to Noah. Additionally, the ark is the spatial focus of Noah. It is described specifically how the ark is constructed and how it functions in the flood. It is only in the ark that Noah and those with him survived. In Gen 11:1-9, there are also two spaces which are close to humanity as a whole: the city and the tower. Similar to the ark, the city and the tower are indispensable narrative elements. The actions of humanity and God all take place around the city and tower. There are also specific information about the building materials of them.

With respect to natural space, the Priestly flood narrative is more concerned with the broad natural spatial settings, such as the earth, heaven, mountains, and natural phenomena like clouds. By these spatial settings the Priestly flood narrative shows how God controls the world, which is created in Genesis 1. While Gen 11:1-9 also concerns the "whole earth", the natural spatial settings are very different from those in the Priestly narrative of flood. This is suggested first by the figurative use of "the whole earth", which indicates "all the people of the earth" in Gen 11:1. The phrase "all the earth" is only used as the geographical term in Gen 11:9. The natural spatial settings "valley" and "the land of Shinar" in Gen 11:1-9 are both geographical terms that are closely related to humanity's life. Furthermore, the "land of Shinar", with the city of Babel, clearly locates the literary setting of Gen 11:1-9 in Babylon. In addition, the Babel narrative also uses the cardinal word "east", which indicates that humanity has journeyed.

4.2. Conceptual Space

The Priestly flood narrative of Genesis 6-9 shows a vertical and stratified view of cosmos, which basically follows the view of the cosmos found in Genesis 1. For the Babel narrative of Gen 11:1-9, the view of the cosmos is only partly reflected in God's actions. God twice "comes down" and the use of the first person plural "us" in Gen 11:5 implies a stratified space, composing of: God's space, the divine council's space, the sky and humanity's space.

However, the view of the cosmos is not the narrative focus in Gen 11:1-9, rather the narrator is more concerned with several spatial tensions which are formed by the actions of God and humanity. First, there is the tension between God's and humanity's space. This tension is reflected in the textual form and structure. The spatial tension between God's and humanity's space is suggested by the correspondence of Gen 11:9/1, 2/8, 3/7, 4/7, 5/6 and 5/5. In this spatial framework, there is no fluid zone between God and human realm, as there is in the Priestly flood narrative. Rather, God and the humanity each have their own space.

Second, from the perspective of natural space, there is a tension between locative place and universal space in Gen 11:1-9. The locative places are especially the valley, the land of Shinar, where humanity wanted to stay, and the universal spaces is the whole earth. In the Priestly flood narrative, there is a description of how God blessed humanity, ordering them to multiply, which indicates that humanity should cover the whole earth. However, this mainly corresponds to the same description in Gen 1:28, rather than referring to a certain locative place.

Third, there is a tension between the city of Babel, the tower and the whole earth in Gen 11:1-9. This spatial tension is reflected by humanity's aim in building and by the function of the city of Babel and the tower. The aim of their building is clearly described in Gen 11:4, namely they build the city and tower in order not to be dispersed over the whole surface of the earth. Their aim is suggested by the phrase "so that". This tension is also indicated by God's actions of mixing the language of humanity and dispersing the humans over the whole surface of the earth

4.3. Symbolic Space

Symbolic space is clearly reflected in the descriptions of the covenant space in the Priestly flood narrative. The "bow", the Ararat Mountains all became symbolic signs by God's establishment of the covenant with Noah. Whereas the symbolic signs in the Priestly flood narrative are the natural spatial settings like the "bow" and "mountain", the main symbolic signs in Genesis 11:1-9 are humanistic spaces: the city and the tower. In addition, the city and tower can be clearly associated with the political context since its description of the Babel in Shinar, which is the capital of Babylon.

The city and the tower in Gen 11:1-9 are the typical symbolic signs since there are different etiologies that can be suggested by them. One important characteristic of the city as symbolic space in Gen 11:1-9 is that the city, which God named Babel, appropriates the meanings of cities in the other texts in the Primeval History. Before the city of Babel in Gen 11:1-9, there are already two places described as cities. One is the city Enoch (Gen 4:16-17), another consists of the cities built by Nimrod, the beginning of whose kingdom was Babel, Erech, and Accad in the land of Shinar (Gen 10:8-12). In biblical exegesis, Nimrod is quite often associated with the city of Babel in Gen 11:1-9, whereas Gen 10:8-12 does not clearly state that Nimrod built the city of Babel. It is more likely that Gen 11:1-9 is intended to appropriate the meanings of the city in Gen 10:8-12, and reinterprets the reason why there are different languages and the populations that is also described in Genesis 10. The symbolic meanings of the city, which is especially interpreting the multiplicity of humanity and language, are therefore basically suggested by its appropriations of the meanings of the city in Gen 4:16-17 and Gen 10:8-12.

The symbolic meaning of the tower is similarly suggested by its difference from the other descriptions of towers in the biblical texts. The tower, especially with "its top in the sky" (וראשו בשמים) has usually been taken as evidence that humanity is challenging God's authority. However, from the perspective of humanity's actions, especially in Gen 11:4, the aim in building the tower does not reflect their intention to challenge God in heaven. Rather, according to its grammatical structure, Gen 11:4 clearly states that the aim of humanity is merely the following: "so that we will not be dispersed over the surface of all the earth" (פן־נפוץ על־פני כל־הארץ). The phraseology "its top in the sky" (וראשו בשמים), with the comparison to the other biblical texts and Near Eastern texts, is most likely just a metaphorical writing strategy. On the other hand, from God's perspective, God's reaction, which is reflected in Gen 11:5-9 also has nothing to do with his authority in heaven being challenged. God's reaction is rather aimed at limiting the power of humanity, a power which is shown by their building the city and tower, and by the capacity to make a name for themselves. God therefore mixed the language of humanity and dispersed the humans over the whole surface of the earth. On the whole, the city and the tower do not reflect the humans' hubris in challenging God. Rather, they are just the means for showing the power of humanity, and explaining how God brought about the multiplicity of language and of humanity.

5. Genesis 2-3 and the Priestly Flood Narrative of Genesis 6-9

5.1. Physical Space

In both Genesis 2-3 and the Priestly flood narrative of Genesis 6-9, God's space can be suggested by his actions. However, in Genesis 2-3, God acts more than in the Priestly flood narrative. In Genesis 2-3, God not only creates the world, forms the first man and Eve, plants and walks in the garden, but also talks a lot to humanity. In addition, God's actions in Genesis 2-3 are more anthropomorphic, which makes the reflection of God's space more direct than in the Priestly flood narrative. In the Priestly flood narrative, God's space is also mainly suggested by his actions. His space relative to the whole earth is implied by the fact that he can see the earth as a whole. He also talks to Noah whether before the flood or after the flood. God seems also to be able move freely between his space and the earthly world.

The "earth" and the "garden in Eden" are two important spatial references for humanity. In Genesis 2-3, the humanity is tied to the earth. The earth in Genesis 2-3 is a significant spatial reference point for humanity. Besides, the garden in Eden is the most important spatial setting for the first man and Eve's actions. Humanity's space is elaborated by the first man and Eve's actions in the garden.[331] In the Priestly flood narrative, the ark is the particular space of humanity. It is in the ark that Noah and those with him survived. However, whereas the Priestly flood narrative of Genesis 6-9 describes exactly where the ark is from and how it functions, but there is no information about humanity's actions in the ark.

In Genesis 2-3, there are two types of natural space. The first type of natural space concerns the creation of the world. The narrator describes the natural elements: such as field and plants, that are necessary for earthly life. The second type of natural space are the spatial settings, especially the rivers and trees in the garden. The descriptions of the rivers in the garden (Gen

[331] In particular, Gen 2:8 and Gen 2:15 give different suggestions about the relation between the first man and the garden in Eden. Gen 2:15 emphasizes more about the relation between humanity and the earth, because it suggests that the first man was brought by God into the garden from somewhere outside of the garden. Comparatively, Gen 2:8 emphasizes more the difference between the garden and the earth outside of the garden, because it does not state that the first man still needed to work in the garden.

2:10-14) also locates the garden in Eden geographically. Comparatively, the spatial settings in the Priestly flood narrative basically follow those created in Genesis 1. The natural spatial settings are relative to the whole earth in the Priestly flood narrative. It is also harder to locate the flood, whereas the Ararat Mountains also indicate where God established the covenant with Noah.

5.2. Conceptual Space

The view of the cosmos in Genesis 2-3, especially Gen 2:4b-7 is described being both horizontal and vertical, whereas the view of the cosmos in the Priestly flood narrative of Genesis 6-9 is emphasized as being vertical. In Genesis 2-3, the rain "sent by God" implies a vertical view of cosmos. The other natural spatial settings like the earth, the fields, the plants, and the whole earth all demonstrate the horizontal nature of humanity's earthly world. In the Priestly flood narrative, a vertical axis from the deep earth to heaven is shown by the flood.

In Genesis 2-3, one element reflecting the proximity between God and the humanity is that God "commands" the first man (Gen 2:16). The Priestly flood narrative also shows the proximity between God and Noah. God also has "commanded" (צוה) Noah (e.g., Gen 6:22). However, in this case, God did not speak to Noah directly. The proximity between God and Noah is mainly reflected by the phrase "Noah walked with God" (את־האלהים התהלך־נח).

Besides, the description of space in Priestly flood narrative mixes mythical and less mythical visions of space. The mixture of mythic and less mythic space is shown by the juxtaposition of natural geographical and super-natural terms. In Genesis 2-3, the descriptions of four rivers (Gen 2:10-14) does the same thing. On the one hand, Gen 2:10-14, which was likely added later, uses the geographical terms to help locate the garden in Eden. On the other hand, it uses both locative and non-locative terms, which fits the whole narrative style of Genesis 2-3. In addition, the description of Cherubim (Gen 3:24) is probably also intended to locate the garden in Eden near Jerusalem.

In both Genesis 2-3 and the Priestly flood narrative of Genesis 6-9, God can move freely from his space to the earthly human world. In Genesis 2-3, it seems that God makes the garden to serve as a place of leisure for himself. The garden in Eden is God's place, which is especially reflected in Gen 2:15, which describes how God asked the first man to keep and till

it, just as the Israelites keep the tabernacle and temple for God. In the Priestly flood narrative, God also moves freely between his space and human world. However, there is no special place, such as the garden in Eden.

5.3. Symbolic Space

Both Genesis 2-3 and the Priestly flood narrative of Genesis 6-9 describe a space which has both order and chaos. God expelled the first man and Eve from the garden in Eden because they were disobedient to God. In the Priestly flood narrative, God decides to destroy the world because of the corruption of the humanity. Both of them also have symbolic signs which are clearly described: the trees in the garden in Genesis 2-3 and the bow in the Priestly flood narrative of Genesis 6-9.

However, the garden in Eden is also a highly symbolic sign in general in Genesis 2-3. The garden in Eden implicitly symbolizes a place near Jerusalem. The loss of the garden in Eden is therefore associated with the loss of the promised land. Both the descriptions of four rivers and the cherubim help to establish this symbolism. The cherubim, which makes the garden both sacred and forbidden, is also given its symbolic meanings by God, just like in the case of the symbolic meanings of the bow given by God in the Priestly flood narrative.

6. Genesis 1 and Gen 11:1-9

6.1. Physical Space

The spatial settings in Genesis 1 are mainly derived from the whole cosmos. God's space is primarily defined with reference to the world he created, especially "all the earth". In Gen 11:1-9, "all the earth" is also an important spatial settings, however, "all the earth" mainly refers to humanity rather than God. "All the earth" refers only to humanity in Genesis 1 and is

only mentioned in Gen 1:28. God acts a lot in Gen 11:1-9, and his space is mainly suggested by his actions.

Gen 1:28 is almost the only place where humanity's space is clearly reflected, and the reference space is the whole earth. Furthermore, the point of view shown in Gen 1:20 also implies that humanity's position is under the sky and above the earth. However, in Gen 11:1-9, humanity as a whole becomes the active subject. Therefore their space can, according to their actions, be elaborated from many perspectives. The city and the tower are the two most important human spaces, which are not shown in Genesis 1. This implies a development of human civilization, and fits well with the following patriarchal narratives, in which more and more human spaces appear.

The natural settings in Gen 11:1-9 are also associated closely with human society. The important spatial settings like "the valley", "the land of Shinar" are geographical terms. Shinar, especially, already indicates the spatial setting of Gen 11:1-9 is the land of Babylon. For Genesis 1, the natural spatial settings are more about the world itself.

6.2. Conceptual Space

Genesis 1 emphasizes a vertical and stratified view of the cosmos. This is probably one of the aims of the narrative. In Gen 11:1-9, however, this view of the cosmos is not emphasized. The stratified view of the cosmos is only implied by God's actions, specifically by the fact that he "comes down" twice. In this way Gen 11:1-9 shows a stratified cosmos: God's space, the divine council's space, the sky, the earth. Compared to Genesis 1, Gen 11:1-9 is more concerned with the horizontal earthly world, especially with the multiplicity of languages and populations.

The emphasis on the horizontal earthly world is further suggested by the several spatial tensions reflected in Gen 11:1-9. The specific locations are indispensable elements for constructing these spatial tensions. In Genesis 1, however, the narrator shows a well-ordered and balanced world. In light of this, the world in general, rather than the specific locations within the world, is the narrative focus.

There is also the use of the cardinal word "east" (קדם) used in Gen 11:1-9. The "east" is closely associated with humanity's actions: journeying from the east to the valley of Shinar.

In Genesis 1, fixed spatial relations are constructed with reference to different spatial settings. Gen 11:1-9 does not show the structure of the world as a whole, rather, it is more concerned with the relation between humanity and the earth where they live.

6.3. Symbolic Space

Compared to Genesis 11:1-9, Genesis 1 tells how the world is well-structured by God and the relation between different spatial settings. Gen 11:1-9, however, tells how humanity acted in the land of Shinar, specifically the land of Babylon. While Genesis 1 and Gen 11:1-9 both set their stories in a remote time, the symbolic space present in them suggests possible social and political influences after the fall of Judah and Jerusalem (587/586 B.C.E.). The symbolic world of Genesis 1 can generally be explained by its Priestly vision. Genesis 1 emphasizes the instructions of God, the balanced world, and fixed spatial relations that are not easily destroyed. The symbolic world in Gen 11:1-9 is mainly reflected by the specific places: the city and the tower. The city and the tower of Babel, which are found in the land of Shinar, along with the other narrative elements, explains how the multiplicity of language and humanity came about. The Babel narrative takes the Babylonia, which is clearly indicated by the city of Babel and Shinar, as the place where the diversity of language and humanity originated. The multiplicity of nations and languages is what the Israelites experienced intensively in the exilic and Persian period. According to Gen 11:1-9, humanity must be multiple and speak different languages since this is already said by God in e.g., Gen 1:28; 9:1.

Conclusion

Space in the Hebrew Bible has been increasingly studied from the perspective of critical spatiality. On the one hand, critical spatiality emphasizes the social dimension of space, focusing on the social and cultural context in which space is constructed and what social elements may influence the construction of space in texts. On the other hand, it emphasizes how people experience space and their creativity in constructing space.

This work investigates the discourses on space in Genesis 1-11 and discusses the connection between social space and spatial narrative. Scholars have extensively studied space in biblical texts, analysing space in terms of spatial narrative or social space. However, they pay more attention to the narrative texts from Exodus onward and rarely concern themselves with space in Genesis 1-11, since spatial settings in these accounts, such as the tabernacle, are more concrete and observable. The names of cities and towns, palaces, houses, pastures, rivers, streams, wells, hills, and trees that likely existed in ancient times are point out to readers. These spatial settings are at times also embellished with geographical, social, and anthropological elements. The lack of these pointers makes the consideration of the social dimension of space in Genesis 1-11 a task of a different order. In the present work, I discuss whether the social dimension of space in Genesis 1-11, specifically Genesis 1, 2-3, 6-9 and Gen 11:1-9 can be described and if so, how the social dimension of space is constructed rhetorically. I argue, on the one hand, that space in Genesis 1, 2-3, 6-9 and Gen 11:1-9 is not only a mythical space, but also a social and cultural construction, and, on the other hand that the social dimension of space has an essential connection with rhetorical construction.

Genesis 1-11 is basically composed of Priestly texts and non-Priestly texts. Important themes related to space in the Priestly texts are for example the space of creation, the view of the cosmos, the tabernacle, and the connection between the space of creation, the tabernacle and the temple. However, most discussions bear on space in historical accounts, for example, the tabernacle accounts, since in these accounts the space is concrete and can be observed. The present work, however, analyses how space is constructed in the Priestly texts of Genesis

1-11, in which space is more mythical, and discusses what the social dimension of space is in these passages. With regards to the non-Priestly texts of Genesis 1-11, there are different kinds of space and place described in them. The space of creation and, the view of the cosmos are also important themes in the non-Priestly texts. The important spatial elements include, for example, the garden in Eden and the tower of Babel. The space described in the non-Priestly texts is more closely connect to God's actions on earth. It also refers to more direct spatial relations between God and humanity.

The space described in these texts is, in principle, conceptual space, which can hardly be experienced and observed directly. The rhetorical strategies employed are, therefore, significant for constructing space in these texts. Thus, on the basis of critical spatiality, the present work not only analyses what the social dimension of space in Genesis 1-11 is, but also discusses how the social dimension of space is reflected rhetorically in terms of spatial narrative. In short, the present work aims to discuss whether Genesis 1-11, in particular Genesis 1, 2-3, 6-9 and Gen 11:1-9, reflect the contemporaneous social dimension of space, and if so, how the social dimension is reflected through rhetorical strategies from the perspective of spatial narrative. For example, it can be argued that the different perspectives, persons, motion verbs, prepositions, metaphors, and juxtapositions influence the construction of space, as well as the reflection of social dimension of space. There is an important connection between the spatial narrative and the social dimension of space. Furthermore, the Priestly texts and non-Priestly texts of Genesis 1-11 have different rhetorical strategies and show different spatial focus. Therefore, we can understand better how different contemporaneous social context and power influenced the Priestly narrative and non-Priestly narrative.

In most cases, space has no fixed definition. Thus the history of the study of space is discussed in order to define space in the present work. The distinction between discussions of space in physics and philosophy was not very clear until Kant, after whom the study of space took two different directions, focusing either on physical space or on philosophical space. At the beginning of the 20th century, Durkheim's discussion of the social and cultural nature of space represented a new direction. Then, around the 1970s there was the "spatial turn" in the social sciences that influenced many disciplines. Society, culture, and many phenomena came gradually to be treated in terms of critical spatiality. The first examples of critical spatiality can be found in the 1960s, in the works of Foucault, who focused on heterotopia, i.e. the connection of social power and space.

Critical spatiality continued to develop in the 1970s and 1980s. Its main representatives in this period were Lefebvre and Soja. Lefebvre established a framework of a trialectic of space that scholars engaged with spatial criticism often cite. Lefebvre argues that space can be considered from the point of view of spatial practice, representations of space, and representational space. He shows a strong interest in the connection between production and space, emphasizing that space is a social product. Soja developed this framework and re-termed the trialectic of space "first space", "second space" and "third space". In opposition to Lefebvre, Soja does not emphasize space as social product, rather he focuses on third space. Third space is more about the social practice, it concerns the themes of race, power and the relation between politics and space. It emphasizes the creativity of humanity and of social practices in constructing space. The basic characteristic of such practice is giving symbolic meanings to space in daily life. In this sense, such space can be understood as symbolic space.

Accordingly, space as described in Genesis 1-11 can be considered from the perspective of physical space, conceptual space and symbolic space. Before addressing the nature of space, it is important undertake a general discussion of the Priestly texts and non-Priestly texts of Genesis 1-11, analysing the cultural context, narrative style, date and critical thoughts found in them. Some important characteristics of narrative space in the Priestly and non-Priestly texts can then be elaborated. The foundation for further discussion is based on proposals that the space described in the Priestly and non-Priestly texts can be both considered as God's space, humanity's space and natural space. Together they construct space in the Priestly and non-Priestly texts, with their own distinctive characteristics. God's space, as it is presented in the Priestly texts, shows the characteristics of monotheism and universalism. In Priestly texts, God's space can be understood as God's dwelling space and the space of God's appearance. God has his residence in heaven as well as on the earth. God's space, as presented in the Priestly texts, emphasizes universalism. In the non-Priestly texts of Genesis 1-11, God's space is connected closely with his actions on earth. For example, God talks directly with humans in the garden in Eden. Humanity's space in the Priestly texts includes the space of humanity, the space of the ancestors, and the space of the Israelites. The space of humanity is mainly reflected in the flood narrative, including the space of blessing and of making the covenant. The space of the ancestors is demonstrated in the space-oriented plot in the patriarchal narratives. The Israelites' space focuses on the relation of human and nature in their wandering through the wilderness. Mount Sinai and the tabernacle are the main places or spaces for Israelites. Humanity's space in the non-Priestly texts of Genesis 1-11 is not only reflected in Genesis 6-9, but is also clearly reflected in Genesis 2-3 and Gen 11:1-9. In these

texts, humans are the main characters and the descriptions of God's actions are more anthropomorphic. Natural space in the Priestly and non-Priestly texts of Genesis 1-11 is mainly reflected in the view of the cosmos. Furthermore, natural space in the non-Priestly texts of Genesis 1-11 is described more in geographical terms. On the basis of the discussion of the characteristics of space in the Priestly and non-Priestly texts, the following sections take the Priestly texts of Genesis 1, 6-9 and non-Priestly texts of Genesis 2-3, 6-9 and Gen 11:1-9 as examples to discuss how physical space, conceptual space and symbolic space are constructed through rhetorical strategies in the framework of spatial narrative.

Physical space is related to form, size, and material. It can also be related to motion and direction. Genesis 1 tells how God created the cosmos, the world, and humanity. There are not too many descriptions of the space of God and humanity in Genesis 1, since the main focus of Priestly authors is on the cosmos and the world. However, how the space of God and humanity is constructed can be understood through the analysis of prepositions, motion verbs, and narrative perspectives (e.g., Gen 1:28, 29). The natural space is the subject of more detailed introductions and descriptions. Priestly authors mainly use reference points (e.g., Gen 1:17, 20) and prepositions (Gen 1:20, 25-26) to construct it rhetorically. In Genesis 6-9, physical space can also be considered from the perspective of God's space, humanity's space and natural space. Motion verbs are significant in constructing God's space in Genesis 6-9. Regarding humanity's space, Noah's ark and the space after the flood is elaborately constructed by the Priestly authors. As regards the natural space, the space destroyed in Genesis 6-9, at least in the sense of its physical aspect, is not that created by God in Genesis 1. The time frame can also indicate the physical aspect of space (e.g., Gen 8:5). As a non-Priestly text, Genesis 2-3 describes God in more anthropomorphic terms. God's physical space is reflected mainly by his actions like planting the garden (Gen 2:8) and talking to humans (e.g., Gen 2:16). Humanity's space can similarly be described from the point of view of their actions, in which speeches also play an important role. There are many types of natural spatial elements in the Eden narrative of Genesis 2-3. The space of creation is specifically described in Gen 2:4b-7, and the spatial settings, like the rivers and trees in the garden are pertinent to the theme of the narrative. Gen 2:10-14 is a particular passage because of its mixture of locative and non-locative terms. In the non-Priestly flood narrative of Genesis 6-9, God acts more directly: God even locks the ark during the flood. The ark is also an important space for humanity, as it is in the Priestly flood narrative. In Gen 11:1-9, the plot develops through the actions of God and humanity. Natural space, represented by places like Shinar, Babel, the city and the tower, are indispensable narrative elements.

Conceptual space is the idea of space in human minds. The space found in texts is in principle conceptual space, which is constructed using signs. Therefore narrative texts have more direct connection with conceptual space. Through the analysis of conceptual space in Genesis 1, it can be claimed that the idea of space is mainly about the ordered and well-structured cosmos, the universalism of space, and both mythical and non-mythical space. The present work furthermore focuses on the rhetorical strategies by which these conceptual ideas of space are reflected in texts. In the Priestly flood narrative of Genesis 6-9, the idea of space focuses on the vertical space, and the juxtaposition of mythical and non-mythical space. Moreover, there is a fluid zone between God's space and humanity's space in the flood narrative. As regards Genesis 2-3, it shows both horizontal and vertical views of the cosmos. The important spatial relations are constructed around the garden in Eden which is described on the whole as an "other" space. There is a particular conceptual space—the distance between God and humanity— that is reflected in speeches. Genesis 2-4 also shows a spatial continuity. The structure of the cosmos is reflected in the non-Priestly flood narrative of Genesis 6-9, and the "earth" is the spatial focal point. In Gen 11:1-9, relating to the narrative theme, three tensions between God's and humanity's space, between locative place and universal space, between the city, the tower and the whole earth are important aspects of conceptual space.

The discussion of symbolic space pertains to the way in which narrators give these symbolic meanings to space in narrative. For example, Genesis 1 illustrates how symbolic space is constructed by adapting and appropriating the symbolic meanings in the other creation accounts, as well as to what extent it was influenced by contemporaneous social and cultural elements. As regards the Priestly flood narrative, I focus on space after flood which is mainly about the space where the covenant is established. A certain object in space can be used to create symbolic space. For example, the bow (Gen 9:13, 14, 16) makes the space in which the covenant is established symbolic by its aura. In addition, the bow also shows how a natural object becomes a conceptual sign, then transforms from a conceptual sign into a symbolic sign. Since this space is where God established a covenant with humanity (Gen 9:13-17), practice is a significant element in constructing it. In Genesis 2-3, the garden in Eden is the most important symbolic sign. It can be argued that the garden in Eden symbolizes a sacred place near Jerusalem, which is suggested by the descriptions of four rivers and cherubim. In the non-Priestly flood narrative of Genesis 6-9, the correspondence between spatial settings in Gen 7:1-5 and Gen 7:12, 17, 22, 23 shows God's absolute authority over the earth. Furthermore, the ark and the altar are two important specific symbolic spaces. The ark is

constructed rhetorically as the center of the world. The altar shows the appropriation of the traditional meanings of the cultic space. As regards Gen 11:1-9, the city and the tower are clearly two symbolic spaces. The present work focuses on how the city and the tower are mainly described in order to symbolize the power of humanity, and then, how the multiplicity of language and humans are connected with the city and the tower. On the basis of the discussion of the space in Genesis 1, 2-3, 6-9 and Gen 11:1-9, through the comparison between the Priestly and non-Priestly texts, the present work further elaborates the relations between the descriptions of space in these different texts.

On the whole, the present work makes three main contributions. First, the present work discusses not just the individual places, rather the spatial relations. There are a variety of places which are important to the biblical narrative. For example, the tabernacle, the villages, trees, palaces. When emphasizing space, however, the spatial relations between individual places are highlighted. As discussed in the present work, spatial relations are indispensable for narrative plot and theme. Genesis 1 emphasizes the well-structured world by means of well-structured spatial relations. It also shows a circular three-dimensional cosmos by arranging the spatial relations. In Genesis 2-3, the spatial relations are constructed around the garden in Eden. The spatial relation between the garden in Eden and humanity, the distance between God and humanity, all these spatial relations are pertinent to the theme and plot of the Eden narrative. In Gen 11:1-9, the spatial tensions are effectively suggested by spatial relations between God, humanity, valley of Shinar, Babel, the city, the tower, and the whole earth.

Furthermore, when interpreting the biblical texts in terms of space, the portable characteristics of space is emphasized. Space is not fixed as place, but is moveable. For example, the journeys undertaken by humans is an important spatial aspect in Genesis 1-11. The ark is a typical space when it floats during the flood in Genesis 6-9. The movements of God and humanity are also therefore significant to interpret the space. For example, the universalized space of God in the Priestly texts are suggested by God's free movements. God has no fixed place, God moves freely here and there. In Genesis 2-3, the different ways God takes the first man into the garden in Eden reflect the different spatial relations (Gen 2:8, 15).

Second, addressing the space in the biblical texts in the theoretical frame of trialectic space is fruitful to interpret the space from an overall view. The space is a social construct is the basis of the trialectic space. In this theoretical frame, space is not a vacuum or value-free, rather, space is a kind of construct.

The space encountered by reader first is the physical spatial elements described in the biblical texts. For example, the sky and the earth in Genesis 1, the garden in Eden, four rivers, trees in Genesis 2-3, the earth, flood, mountains in Genesis 6-9, and the valley of Shinar, the city and the tower, the earth in Gen 11:1-9. The physical space is closely linked to different characteristics and positions in narrative.

Conceptual space concerns the relations between different spatial elements, or how the narrator thinks about an individual place. For example, the well-structured spatial relations in Genesis 1, the spatial relations between God, humanity, the earthly world and the garden in Eden in Genesis 2-3, the spatial relation between earth and humanity in Genesis 6-9 and Gen 11:1-9. One important conceptual idea about space these texts share is the view of the cosmos.

The symbolic space focuses on the possible social context which may influence the conceptual space and how a spatial symbol acquires its meaning or meanings through the narrator. Furthermore, in the theoretical frame of trialectic space, symbolic space is more concerned with the appropriation and challenge of the traditional meaning of a certain place or spatial relations. It is fruitful to discuss how the Priestly and non-Priestly narrator, in different writing context, show their different views about the places and spatial relations through different styles of texts. For example, Genesis 1 emphasizes the spatial relations rather than specific geographical places. This shows Priestly thoughts about a cosmos where the basic spatial relations are maintained and cannot be easily destroyed. This is probably projected by the fall of Jerusalem in 587/586 B.C.E. In Genesis 2-3, the non-Priestly narrator is more concerned with the earthly life outside the temple.

Interpreting space in a theoretical frame is helpful in order to grasp the nature of space in an overall view. This approach is concerned with the types of space in biblical texts, in which way spaces are arranged, and how these spaces and spatial relations challenge, appropriate the traditional meanings.

Third, the present work emphasizes the narrative aspect of space in biblical texts. Space in biblical texts is first of all narrative space, which is rhetorically constructed. The present work emphasizes the narrative aspect of the space in biblical texts. Space and place are essential narrative elements in Genesis 1-11. The narrators of different texts use space and place to show their different writing purposes. They carefully and intentionally describe the spaces and places, arrange the different types of spatial relations using different rhetorical means.

From the perspective of narrative space, physical space can be clearly illustrated with the perspectives, persons, and motion verbs. In Genesis 1, for example, how the space of God and humanity is constructed can be described through analysing prepositions, motion verbs, and narrative perspectives (e.g., Gen 1:28, 29). In Genesis 2-3, 6-9, God's and humanity's space is mainly constructed using motion verbs and different perspectives. In Gen 11:1-9, motion verbs are significant for discussing the space associated with God and humanity.

Conceptual space also has close connection with perspectives, persons, and motion verbs. In Genesis 1, the circular three-dimensional cosmos is reflected mainly in the use of propositions. In Genesis 2-3, 6-9 and Gen 11:1-9, the perspectives and motion verbs are generally narrated with God's and humans' actions. Speech in Genesis 2-3 is important for reflecting the distance between God and humanity, which is an important theme of the Eden narrative. In Gen 11:1-9, conceptual space is constructed through spatial tensions, in which the motion verbs play an important role.

As regards the symbolic space in the non-Priestly texts of Genesis 1-11, it can be in many cases described by referring to the other texts. There are several prominent examples in the interpretation of space in Genesis 1-11. The first is the description of four rivers in Gen 2:10-14, which is probably inspired by Ezek 47:1-12 which describes how a river flows around the temple. This is helpful for locating the garden near Jerusalem. At the same time, the description of the four rivers shows both locative and non-locative dimensions. The garden in Eden is on the whole un-located. In Genesis 6-9, the ark's function is universalized by referring to Exod 2:3. In the non-Priestly version of the flood narrative, an important aspect, that emphasizes the ark as the center of the world, is referring the ark to the tabernacle (e.g., the cover מכסה of the ark and tabernacle). The symbolism of the city and the tower in Gen 11:1-9 can also be suggested by referring to the other biblical text like Gen 10:8-12. The present work therefore pays close attention to the narrative aspect of space in biblical texts, suggesting the narrative space has an essential connection with the discussion of space in the Hebrew Bible.

Key Concepts of Space

Physical Space

Physical space pertains to form, size, and material. It can generally be concrete and observed, it is also related to motion and direction. Physical spaces described in text include landscapes, motions, places, locations, borders, and settings. This type of space is constructed mainly through the use of position words, prepositions, motion verbs, and narrative perspectives.

Conceptual Space

Conceptual space is the idea of space in people's minds. It cannot be experienced by humans and has to be deduced from other media. The ideas of a narrator about space can be inferred from his descriptions of space. Conceptual space specifically concerns how the narrator arranges the spatial relations or the way in which the narrator describes the layout of a certain space.

Symbolic Space

Symbolic space concerns the sociological and cultural determinants of conceptual space. Symbolic space is the space where people live and which they experience. It focuses on how people living in spaces and places give them symbolic meanings. A certain space or place normally acquires symbolic meaning through human practices that take place in it.

Perceived Space

The first category of Lefebvre's spatial triad. It is also termed "spatial practice" by Lefebvre. It emphasizes the material aspect of the space, i.e., locations or spatial settings. This space can normally be evaluated empirically. It is produced through spatial practices.

Conceived Space

The second category of Lefebvre's spatial triad. It is also termed "representations of space" by Lefebvre. It is the conceptualized and dominated space in society. The concept of conceived space involves examining how we use signs indicating space. The design of church, the plan of a temple or a map of a city belong to conceived space.

Lived Space

The third category of Lefebvre's spatial triad. It is also termed "representational space" by Lefebvre. The lived space concerns "inhabitants" and "users". Its meaning and sense are given by culture and society. Lived space has an essential connection with symbolism. It is the dominated space, which the imagination seeks to change and appropriate.

First Space

Soja renamed Lefebvre's "perceived space" "first space" in his critical postmodern analysis of trialectics of spatiality, emphasizing objective and material space.

Second Space

Soja renamed Lefebvre's "conceived space" "second space", emphasizing subjective and conceptual space.

Third Space

Soja renamed Lefebvre's "lived space" "third space". Soja argues for the "otherness" and "infinite possibilities" of third space. Furthermore, Soja's third space is normally connected with race, class and protest, and is more concerned with the spaces of resistance to the dominant order from their subordinate, peripheral or marginalized position.

Narrative Space

Narrative space is space or place as a narrative element in a text. It concerns the way in which space (i.e. physical space, conceptual space, or symbolic space) is constructed rhetorically in the text. The forms of space in narrative texts can include movement, direction, landscape, etc.

Mythical Space

Mythical space usually has divine events, and there are a great number of imaginary places or spatial relations in mythical space. Mythical space can either be composed on the basis of experienced spatial settings by humanity or it can be extraordinary and may ignore the logic of exclusion and contradiction.

God's Space

God's space in this work pertains to the space where God appears, and the place God occupies when he talks and moves. God's space includes also the space or place that God constructs.

Humanity's Space

Humanity's space in this work pertains to the space where humanity, either individually or as a whole, act (i.e., moves, talks). Humanity's space also includes the space or place that humanity constructs.

Natural Space

Natural space in this work pertains to natural environments and natural landscapes (i.e., mountains, rivers). The natural space also includes the space or place where natural phenomena occur (i.e. lighting, rain).

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